

C O A

COLLEGE ART JOURNAL

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## CAA AFFAIRS

THE ANNUAL MEETING will be held in Philadelphia on January 28, 29, and 30, 1954. Full details will be mailed to all members later this fall. The tentative list of history of art sessions and chairmen: Middle Ages (Baldwin Smith, Princeton University), Renaissance (Craig Smyth, Institute of Fine Arts, New York University), Baroque (John Coolidge, Fogg Art Museum), 19th Century (Joseph Sloane, Bryn Mawr), 20th Century (Andrew Ritchie, Museum of Modern Art), Far East (Alexander Soper, Bryn Mawr), Museums (Agnes Mongan, Fogg Art Museum), Theatre Design (George Amberg, University of Minnesota). Three sessions of special interest to artist-teachers are being planned by Stefan Hirsch of Bard College. For information about papers or panel discussions communicate with the chairmen. The Society of Architectural Historians will again meet with CAA. Several special events are being planned including visits to local art collections and buildings and a trip to the Winterthur Museum.

THE AWARD IN ART CRITICISM has now been organized; over fifty entries have already been submitted and the jury's choice will be announced at the Annual Meeting. The award in Art Historical Scholarship will also be announced at the Meeting.

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# College Art Journal

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FALL, 1953

Number 1

A PUBLICATION OF THE COLLEGE ART ASSOCIATION OF AMERICA

*Yasuo Kuniyoshi, one of the leading artists of our time, died in New York City on May 14, 1953, after a long illness. The portrait photograph below was made by Arnold Newman who has graciously permitted us to reproduce it. The eulogy which follows was prepared by Lloyd Goodrich, Associate Director of the Whitney Museum of American Art, and author of a book on Kuniyoshi published at the time of his retrospective exhibition at the Whitney Museum in 1948, and read by Mr. Goodrich at the service held in New York on May 18, 1953.*





## YASUO KUNIYOSHI—1894-1953

*Lloyd Goodrich*

**W**E HAVE met to pay tribute to an artist to whom his fellow artists, and all of us who love art, owe a great deal. Yasuo Kuniyoshi was one of the most gifted painters who ever painted in America; and he was also one of the most effective workers for the interests of his fellow artists.

Kuniyoshi's whole life and career were remarkable. Born of a race still considered alien in this country, coming here in his teens, without friends or money, and with only a few words of English, supporting himself for years by all sorts of work outside the art field, and studying painting when he could, he made his way by force of innate gifts and character to the top of his profession. We all know that the lot of an artist is not easy, but Kuniyoshi had to struggle against obstacles which confront few others.

From the beginning his work revealed the born artist, instinctive and natural, but with the refinement of a race with a long tradition of art. His delightful early paintings and drawings, with their highly personal fantasy and humor, their interest in all forms of life, down to the most minute, and their exquisite draftsmanship, were a unique blend of Oriental and Western viewpoints. In them Kuniyoshi made an original and lasting contribution to modern art.

Then came two visits to France, bringing greater conscious knowledge and skill, and a more realistic style, but always with an undercurrent of imagination and humor, and of beautiful instinctive artistry. At the root of all Kuniyoshi's work was an intense physical pleasure in painting itself, and this pleasure his work conveys to us directly and purely. His was a richly physical art, product of a deep sensuous vitality.

As he grew older he returned to the fantasy of earlier years, but now with a symbolic content, an awareness of the state of the world, a poetic and often tragic quality, that made him one of the most imaginative interpreters of the world we live in. In the last five years his art underwent an extraordinary flowering, in richness of imagery, in an ironical combination of gaiety and tragedy, and in its remarkable color, pushed to extremes of brilliancy. These paintings, which have the combined audacity and refinement of full maturity, will in the future, I believe, be looked upon as his finest achievements. Like all really gifted artists, he kept on growing throughout his life.

But in every changing phase of his development his art had the genuine originality of an artist who was completely himself.

When Kuniyoshi first came to America he had been a stranger, in a sense that few of us have ever been. But through the years he made many and lasting friendships among his fellows. His early hardships had made him more than usually aware of the difficulties of an artist's life, and of the necessity of cooperative effort to improve the economic condition of artists, to guard their freedom, and to give them the place in society that they deserve. Through the years he gave more and more time to organizational work, as an officer of the Salons of America and the American Artists' Congress, and as president of An American Group and the Woodstock Artists' Association. These activities meant a great deal to him as an artist and a man. Perhaps because they helped make him feel at home in his adopted country and in the community of art, he gave them an extra devotion and energy. He also gave much of himself to teaching: for the last twenty years at the Art Students League, his old school.

The trust and the regard in which he was held by his fellow artists was shown by their choice of him as the first president of Artists Equity Association in 1947. An organization based on interests common to all artists, avoiding the pitfalls of artistic differences on the one hand and of ideological differences on the other, and founded on the principle of inclusiveness rather than exclusiveness, Equity represented everything that Kuniyoshi believed in, and to it he gave all his spare time and energy for the four years that he was president—years that were critical in its growth. He was a perfect president—devoted, hard-working, getting others to work hard, skillful and diplomatic in straightening out personal conflicts. No small part of Equity's present strength is due to him, and the thousands of artists who are now members, and the additional thousands who will benefit from Equity in the future, owe much to him.

Although he could never be an American citizen, Kuniyoshi was and felt himself to be a citizen of America in every sense but the legal one. No one could have been a more sincere believer in democracy and personal freedom, and he often spoke publicly for those great principles. Before most of us, when Japan first invaded Manchuria, he openly opposed the aggressive imperialism of the government of his native country. During the war he could have remained silent, and no one would have blamed him; but he chose to speak out for the cause in which he believed. He drew some of the most powerful posters done for the OWI, and he volunteered to broadcast to Japan, insisting on doing so in his own name.

Yasuo Kuniyoshi lived a full life, rich in creation, in friendship, and in service to humanity. It is good to know that his art was appreciated, and that he had many friends, and that he knew that he was respected and loved. He belongs in the select company of those creators who have enriched the lives of all of us by having lived and worked among us. So it is fitting that we should come together to express our admiration for him as an artist, our affection for him as a man, and our gratitude for all he did for art and his fellow artists.



*Kuniyoshi: Self Portrait as Golf Player. 1927. Museum of Modern Art, New York.*

## MEMORIES OF YAS

Robert Laurent

It was on my return from World War I, that I came to know Kuniyoshi well. In July, 1919, we were both at Ogunquit, Maine, where he was spending a second summer studying with Hamilton Easter Field, who was also my benefactor. Field had given Kuniyoshi a room in Brooklyn during the winter and a studio at Perkins Cove on the seashore at Ogunquit. There Yas spent several summers and made many friends, not only among his young fellow artists but with the fishermen who worked out of the Cove.

It was during that same summer that Yas wanted to marry Katherine Schmidt who was also painting at Ogunquit. Katherine's family was opposed to this friendship and Field did what he could to advise and help the young couple, spending many a long evening listening to their problems. Sometimes Yas would get so upset that he would walk out. Finally it was decided that in spite of family opposition they would get married. They went to the nearby town of Wells, where with Field as witness, a charming small wedding took place. Yas had picked and woven a wreath of field flowers that Katherine wore in her hair. The wedding was followed by quite a celebration in one of the studios overlooking the Cove. I remember how Mimi, my French bride, who had been in this country just a few weeks, was horrified at the sight of mayonnaise sauce piled in gobs on fruit salad. Among those present were the artists who were his best friends and were to remain as such all his life: Field, Niles and Betty Spencer, Dot Varian, Ann Rector, Isabella Howland, Bernard Karfiol, and Duffy, the cartoonist of the *Baltimore Sun*. Yas loved picnics and often ten or a dozen of us would go into the back country for the day, each bringing a share of the food or drinks. One of his favorite places was Shaker Lake, near Alfred, where we would pass the day loafing and swimming, and perhaps Yas would broil a chicken over the open fire.

Late one summer, Yas, Bernard Karfiol and I decided to take a trip to Randolph in the White Mountains, where I had an old farm. We spent several days there enjoying the hiking and following some of the trails. Instead of sleeping in the house we chose the hay-loft in the barn where we left the large doors open and had a full moon shining down upon us. Bernard

*Robert Laurent, well known as a sculptor, teaches this subject at Indiana University. Each summer he returns to Ogunquit where he has his school and farm.*

would generally fall right to sleep, but Yas lay there in the moonlight singing Japanese love songs, which he did with great feeling.

After the stay at Randolph, since this was during Prohibition and we were so close to Canada, we decided to lengthen our escapade by a visit to that country, unknown to all of us. At the border, no papers were demanded, so we drove in. We kept going, for every town we came to was drier than any in the States. As our cash was about exhausted and we had learned that the nearest place to get a drink was Quebec, we gave up and headed back for the States. When we reached the U. S. Customs we were stopped and asked for papers showing our right to enter the country. We had nothing with us except my driver's license and they asked where we were born. This did not help matters since Yas was born in Japan, Bernard in Austria, and I in France. After having been grilled for quite a while, we were recognized by a customs officer who had just come on duty. Luckily he remembered the three fellows who had crossed into Canada a day or two earlier and we were allowed to re-enter.

It was during one of these summers, perhaps 1927, that Kuniyoshi painted his self-portrait as a golfer, an interesting painting and, I think, a good one in spite of adverse opinions recently expressed by a New York critic. Yas loved golf and the picture shows him in plus fours holding a club. I always enjoy seeing it, for it brings back reminiscences of happy days spent together. A small group of good friends, all golfers and all in plus fours: Bernard Karfiol, Dick Leahy, Rudy Dirks (author of *The Katzenjammer Kids*), and Cliff Sterrett (of *Polly and her Pals*). Yas was fond of these meetings at the little Cliff Country Club. He had a liking for a special golf club, strange to say not the driver shown in his self-portrait. When he got into the rough or into any kind of trouble, you would hear him shout, "Jeez-Crise, I want jigger!" And the jigger would usually get him out of his trouble and back in the running. One day we had a three-some and while we were still on the first tee, a swanky looking golfer, also in plus fours, hailed us and asked if he could join to make it a foursome. Yas answered, "We are all sons-a-bitches players." "So am I" replied the newcomer. Since we had already driven, he teed up and sent his ball some two hundred yards down the middle of the fairway. As we were walking toward the next shots, Yas turned to me and said, "He's no sonuvabitch player; he's goddam liar!"

Another of Kuniyoshi's hobbies was gardening and he did it very well. This to the astonishment of the fishermen who could not understand how anyone, much less an artist, could grow such fine tomatoes, beans and other vegetables on a rocky little patch on Perkins Cove. Finally Yas let them in

on his secret: plenty of dead fish and seaweed as fertilizer.

Old Henry Card, one of the fishermen, had given Yas the use of the small piece of land where he gardened. Yas came up one morning to find that Henry's big rooster had made a shambles of his best tomatoes. Card could not recover from his surprise when Yas, instead of flying into a rage, decided to paint a picture of the rooster—which resulted in one of his best pictures. When Card was informed that the Kuniyoshi self-portrait had been sold to a museum for a good price he snorted and said, "Don't those cutters know any better? Why, his paintings aren't worth no more than Ponzi's stocks!" Nevertheless the two men were fond of one another and three years ago, when making a brief visit to the Cove, the first question Kuniyoshi asked was, "Is Henry Card still around?" Yas bought him a large can of smoking tobacco, a gift which the old fisherman, now eighty-six, is still talking about.

It was around 1923 when Yas was painting the cow pictures of his "early period" that our mutual friend, Wood Gaylor, one day said to both of us, "What I would like very much would be a Kuniyoshi cow, carved in wood by Laurent, and if you two can get together on this I will give you—so much." A few months later Gaylor had a mahogany panel added to his collection.

In the winter Yas lived on Columbia Heights, Brooklyn, looking out across the East River and the Brooklyn Bridge. He was there for some twelve years beginning in 1919 until he moved to Woodstock. First he was at number 110 where he had a large room provided by Field. After Field's death in 1922, Kuniyoshi moved next door to 106, where he had the basement floor. It was at this period that, in order to make both ends meet, he was taking photographs for his artist friends, galleries and others. While on the Heights he became a close friend of Pascin, who had a studio in number 110. Others in this circle were Marsden Hartley, Hart Crane, and Stefan Hirsch.

Once a week about ten of us would meet and hire a model, sketch for an hour or so, after which we would auction off our work between ourselves, getting very excited when the bids would go over two dollars. Members of this group were Yas, Louis Bouché, Alexander Brook, Stefan Hirsch, Walt Kuhn, Niles Spencer, Wood Gaylor, and a few others. After a while we decided that to make better auctions we would sell any work of art that we wanted to dispose of. I remember getting a nice little Gleizes for two or three dollars, that had been put up by Bouché. One day someone brought in a vase, beautifully decorated by Pascin. This brought excited bidding and broke the record, going to Wood Gaylor for \$25.00. These séances lasted several years, but finally Yas suggested that instead of auctions we meet to play games. One of



the best of these was horse-racing with dice which we played on a board that Yas decorated. I still have the board and it is one of his works which I treasure most.

Some of the same artists formed a bowling club and we used to meet once a week at a place called Teutonia Hall on Third Avenue. We used to bet a drawing or a small painting, these going to the highest scorer. The club was still active a few years ago, with sometimes forty or fifty of us present.

Kuniyoshi gave a great deal of his time to the Salons of America. From the beginning he was corresponding secretary of the society, and spent days and nights working on our exhibitions which were held twice a year. One such was the show held at Radio City with the Mile of Pictures. Another we held in the old American Art Galleries on 57th Street. We rented the entire building, showed a roomful of Picassos, and another room of African sculpture. An idea of Kuhn's made a sensation: one of the larger parts of an automobile engine was installed as a piece of sculpture.

Kuniyoshi was also one of the founders of the Hamilton Easter Field Foundation, a very active member, and on his last visit to Ogunquit in 1952 we discussed the plans for the Ogunquit Art Museum, then only on paper but completed just last summer. Yas was very much interested and excited.

As everyone knows, Yas was a student of Kenneth Hayes Miller, but for years he never advertised it, and Miller used to say, "Mr. Kuniyoshi is a gentleman, but he never gives credit for having studied with me."

I shall never forget the funeral of Mrs. Harry Payne Whitney at Saint Bartholomew's Church on Park Avenue. It was during the Second World War and as Yas and I walked down the Avenue together, it seemed to me that the crowds along the sidewalks were all staring at Yas, as if an enemy were in their midst.

My last contact with Yas was in the summer of 1952 when he came to Ogunquit as visiting artist at our School of Painting and Sculpture. He and his wife Sara stayed at our farm. On this visit he gave one of his most inspiring talks. People who had known him years ago as a struggling artist were tremendously impressed by his sincerity and sense of control. Sick though he was, this talk was one that I shall never forget. Afterwards he went out to the farm where the students surrounded him and he spent the rest of the afternoon answering their questions.





## KUNIYOSHI TALKS WITH STUDENTS

Mary Meixner

"The guy who is searching has something! Every step is adventure and the statement is very exciting." Kuniyoshi as teacher was his admitted secondary role in art, sometimes stormily belittled, "I only teach to earn money. I am a painter. I don't like to teach." Once he said it was like hiring a cook. "Some hire a thirty dollar cook; they can't afford me. Some hire a five hundred dollar cook, a fancy cook. It is the same in art. Some want a thirty dollar, cut-and-dried lesson. I avoid touching things of other people because they follow through by imitation." Despite his protestations, rich were his hours with students, for his deep humanity was felt and transmitted.

Kuniyoshi loved the crowd around him. He wanted art and lunch and students mixed. His taste for newness was contagious, his discovery of the inner need, direct. Affronted if his opening day remarks were neglected in the learning process which followed, he would simply say as his eye met a glaring technical error, "I told you that the first day." Deeply concerned with the problems of affectation in young painters, who, he felt, should paint on their own emotional terrain, he would say, "I am older. I have seen more of life and sorrow. I can paint sorrowful things. Your things should not be dull, but full of sunshine."

"Youth goes quickly. Nobody leads a dog's life. We don't just live for the sake of living, to eat good food, and die. Keep a freshness and an enthusiasm continually."

On the first day of a life painting class he watched a lad deriving great, black and bad echoes in paint of Henry Moore sculpture from the feminine model. Kuniyoshi said, "Come with me," and the pair left class to be found at noontime dispersal, sitting on the bottom terrazzo step, deep in talk. He worked so consistently and patiently with a sophisticated young woman already working in a rigid painting pattern, that his attempts to inspire flexibility wearied him for helping some of the others. He sent a gifted, restless painter away from the crowd to paint alone in his room for a week. He talked at length to a man who had left the ministry to seek a new direction in art. "Be patient" was his only word to a quiet one. Nothing escaped his notice. He walked by a small dish of water, turned back to say, "Get a can; no, get a bucket!"

When he permitted the students to watch his own painting, the condi-

*Miss Meixner, once a pupil of Kuniyoshi, now teaches art at Iowa State College.*

*Kuniyoshi: Headless Horse Who Wants to Jump. 1945. Museum of Cranbrook Academy of Art.*

tions in his studio were as clean, as meticulously ordered, as simple, as the stoneware dish enclosing one plum which was his subject. His own "bucket" was a galvanized scrub pail; his palette, an arc of clean surface and clean color; the room, bare of any disturbance except for a few sheets of preparatory drawings.

"Work for yourself, in yourself," he would advise. "I am not here to check up on you. The discipline is within yourself." He would talk about the need for fallow time, for thinking. "Sometimes I go to my studio on Fourteenth street. I lie down. I put the shade down and think. I half-close my eyes. I look at my painting. I am accumulating energy to do the painting."

To those who came to ape his style, he said, "Find a bigger man. Go to Greco—to Cézanne, if you want to copy. No matter the manner of expression. It will not tighten you down. Painting is a long process. It is not important if you did not do what you wanted to do. Life and painting is the same thing. There is no recipe. My own experience is that I can teach certain things. I am human. I relate it to life. Without life, painting is dry. If you have more life, painting is richer. The artist is human, more sensitive perhaps. He understands more than other people about sorrowful things."

He felt that in our country the artist still has to wrap his paints in newspaper or carry them in a shoebox so no one will know he is a painter. He recalled the response of a shopkeeper in Paris when he needed a pear with a leaf for his work. When the shopkeeper learned that he was a painter, the whole family ran to the basement to find a beautiful pear.

"Watch the other guy," he would say. "Guy" was characteristically monosyllabic as were many of his responses. His own sobriquet was "Yas" for "Yasuo." Once the class had patiently waited for the advertising bargain of four plastic bags for a dollar which preceded a radio interview with him. When Kuniyoshi was asked, "What does Yasuo mean?" he chuckled into the microphone, "Healthy male."

"Watch other guys and talk about problems. Representational drawing is nothing. Your reaction—believe in it! Paint according to what you feel about it. Like the cement floor—is it hard, cold, solid? Understand what it is all about and paint accordingly. A certain material—the body, soft and warm; a box, solid, hollow inside. A landscape. Don't paint an impression. If you don't understand it, go five miles and see."

"The memory exercise is very important. But for still life, set them up very carefully but take something from reality on the canvas. But here is the canvas and from there all philosophy and life enters in. A painting is your idea of your life and experience."

"Paint slowly. Paint a long time on a painting. Have an idea. State an idea. Carry it to a certain point. Exhaust the idea. Start a new canvas six, seven, eight, have them all going at once and work two and three years on one canvas. New ideas fit in. A painting should never be, 'I started, so I have to finish.'"

Kuniyoshi's teacher, the late Kenneth Hayes Miller, was a friend of Albert Pinkham Ryder, and so Kuniyoshi knew much about him. "Ryder," he said, "only did forty-seven paintings all his life. He hated to let a picture go. He was poetic. Read the autobiographies of artists. See how he pushes through. Know why you like his work, your judgment. The regional and local are not important. Not two times two makes four, but two times two makes ten. Basic things. Once one loves the other guy, they feel it, don't have to talk."

Ever liberal, taking the risk because his life and beliefs were without hard edges, Kuniyoshi was willing to speak out for individuality. "A direct, childish, naive expression is interesting, but higher, more sophisticated work is more interesting. Have balance, without it, you fall down! Don't tie into any kind of category. Paint only through individual expression. The freer you think in every term, the better for you. Don't be narrow-minded. Be open-minded. Take in every thing possible. Following the fashion is doing just what the other guy is doing without digesting it. You are curious. You want to go in to find out what it is all about."

"The beginning is mechanical. But as you go on, you must have nothing between yourself and the canvas. Go inside and feel the inside out and paint that feeling on the canvas. Really creative people cannot repeat over and over. Copying others is bad, but to copy the self, that is worse. Routine is a most terrible thing for an artist. I did drawings in dry brush and pen and ink together for ten years. Then I moved into line drawing rather than tone; then I moved to wash, brush, bamboo pen, to break away from any regular habit."

Procedure was a thoughtful work to Kuniyoshi, however often he might have said keep fresh enthusiasm. "Proceed from actual things or imaginary things; make a charcoal drawing, accurate, not shaded. A functional outline. Look at a Matisse line drawing. The line suggests dark and light. Follow the form with thickness and thinness of line. Make a drawing for a painting. There is also drawing for drawing. From your model, spend three or four days constructing the drawing and space and then two or three days painting. Spend a lot of time on basic things. You will keep changing anyway in doing the painting. But you have to start from construction underneath. A shallow foundation doesn't go up far. Paint very thinly. Thickness comes only from working over and over. The thinner painting is more per-

manent. Scrape down to the canvas if you make a mistake. The colors and value you state, will remain the way you state it. Don't try to get the lights at first shot; you won't have any quality and depth of color."

"For the underpainting, make a drawing. Put a veil on the canvas. A neutral tone. Put it all over the canvas. Let it dry. The old Masters used gesso. Build the lighter part thicker, leave the neutral tone of the veil. The dark goes back and the lighter part comes out. Let that dry and start glazing. Glazing is overpainting with a transparent color. Play transparency and then opaque, then repeat. Glaze color over a painting and the chalkiness is taken away. It will bring back life to colors. It is a long process and you have to think way ahead."

"Color in relation to other colors is more complicated. One value played against another value will create tone and give the appearance of another color. Each color has value and potency. Another actual color beside it, changes it. You have to understand the value of the color itself."

"The Old Masters were tonal; the Impressionists put red in the green grass. Here is where you have to understand the value in a color in painting one beside another. My own work now is two-dimensional. It goes more with color than tonal painting. You can play one piece against another more clearly and make exciting things of it."

"This side should be more affected by Oriental art. Like Morris Graves." Kuniyoshi held up his fist. "My fist is actual; it casts a shadow which is a shape. One side is east, one is west. Great things have to combine both. Like a coin, both sides. Degas learned a great deal from the Orientals. He had an extraordinary sense in constructing. He used big floor spaces, had faces half cut off. In ordinary compositions, people understand balance. Construction has to be functional. Movement is catching things halfway from here to there. Things not comfortable, but a little more or little bit less than comfortable. This is tension and space. Tension is nothing new; Greco was concerned with tensions. Put plus and minus together and it sparks. The simpler thing is the better. The complicated is the easy way out. Great paintings are simple. Refer to the technical ability of painters of the past."

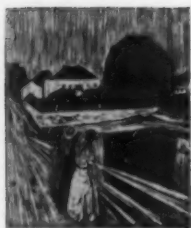
Seated on the model stand, pipe in hand, he would indicate with his pipe that all should stop painting. "Keep the freshness continually. A first-day excitement only won't get you anywhere. It is like seeing a pretty girl for the first time. Painting is a long process." Slight in stature, pork pie pulled low to his eyebrows, he would minnow his eyes to say, succinctly, "We amount to very little, little drop in ocean like."



# EDVARD MUNCH'S EXPRESSIONISM

*Oskar Kokoschka*

## CONCLUSION



SOMEWHERE three girls may have been standing by the railing of a bridge; Edvard Munch has shared in it. His Greek eye melts with the speed of thought the pervasive coarsening of our existence, even if we had never heard of the judgement of Paris. What Munch saw in a single instant: And yet the world moves! Experience is the cardinal point of all movement which communicates itself to the fellow being. Streets are filled with

the odor of gasoline, the mighty crown of a tree gives ozone and fulfillment of the unconscious desire of the sexes. Always it is the original sin in Paradise, for which no theology is required. My hot arms folded around her neck, her nostrils quivered. Come! In spring she said "yes." That is, after all, the sum of all experience for most. And yet, it is this fantastic "first-time" and such an abstract uniqueness of a pair of lovers that Edvard Munch has cast into form. And also this, that a look into the deep water, of a summer night, cleanses more thoroughly than any confession after one has had the girl. "Behold, the depths of the sea drawn by the moon"—words such as these are uncalled for; the woman, sitting by the side of the man on the shore in the autumn night, experiences the rhythm in her own being, within her body man becomes the measure of all things. What are all the utopias in their bloodlessness compared with the experience of an empty street for him who is at odds with the whole world. The echo of his own steps on the frost-hardened pavement becomes for him the demon of another being to whom one has promised one's soul and from whom nothing can be implored. Existentialism is the abstract formlessness of pure reason. The glance of a child, interrupting its play, on one of Edvard Munch's paintings: that glance can so pierce us to the heart that all our vain purposes are unmasked, fluttering to the ground like the sodden shreds of once-gay flags. To many of those who came back from the war and whom no theatrical setting of court and jury could impress, a certain wrinkle in a girl's brow has often given back reason.

A certain Edvard Munch discovered this wrinkle. You didn't even



*Edvard Munch: Girls on the Bridge. 1901. National Gallery, Oslo.*

know it, my dear! This boredom of a work-day, when everything becomes non-objective—one had simply run away then from oneself, to the market place where a crowd was gathering around a tribune standing on a soapbox. The stores had to lower their blinds, red flags appeared, mounted police were brought out against the gathering crowds while the stones were flying. Whereupon a stampede began, the fleeing mob trampling over women and children who fell to the ground. Yet it may have been a nervous horse that bolted, for the revolution is not everywhere victorious according to program. A fire? A house burnt down, the blaze already extinguished? Once lost in a crowd



each believes what everyone else believes. Appearance, too, can deceive—but more readily so “when one trains the eye exclusively on the inner life, blind to all perceptibility of the objective.” The heavens open up! A message from the beyond? What if it were the letter carrier delivering the mail in the handwriting of that certain one? Time turn into eternity, while one hesitantly looks at the stamp, a stamp from Afghanistan. How anxious does it make him, this being alone. Never again this unique existence in time and space! Love without object, what a monstrous concept of romantic literature; yet this non-objective art is a religion without God. Even below the ground it cannot be as uncomfortably lonely as in the dehumanised existence of the abstract artist. It is, indeed, as if a door were slammed in one's face, as if people crossed themselves before us as before death itself, that ultimate figure which even the theoreticians cannot deny. In the shape of a menacing spectre it proffers us his company at all times of the day and the night, in *The Embrace* or on *The Morning After* and finally at one's own *Deathbed*, whence there is no escape.

Edvard Munch, too, has turned to ashes; but as long as he lived he wore no blindfold. He kept his eyes wide open, his gaze reached into our time of transition, into our most intimate self where fear lodges in our hearts. I ask: can anyone ask for a better public? Does not his art show the solution of the problem of life to the many who today believe in a third world war as in an inevitable catastrophe? Munch has also shown great courage when his physician told him that he would go blind; even then he did not bury his noble head in the sand. On his feet he watched till his hourglass had run out. He knew that he had breathed a new spirit into the language of pictograms which is older than all spoken or written language. The concern is, after all, with the question of insight into the problem of our society; everything that does not lead to its solution has become senseless.

\* \* \*

When I was about to set down this necrologue to an uncertain posterity, I had firmly intended to remain objective and even to detach myself from myself. The manufacturers of dreams have trained us well enough for this objectivity by means of film and television. Nothing could be easier today, so I thought, than to be impersonal. Evening had come, I had seen to it that I would be left alone, the electricity was working to my satisfaction and, as an added precaution, the ominous mirror was covered. Then, at the worst possible moment, a man had to stop in front of my window, silent and motionless. Thus he watched me, rather uninterested, like my own shadow that had

detached itself from me to go its own way and then had stopped here. A something that had forgotten me, as one might leave behind an umbrella or a hat. This is meant figuratively, for I had intended to remain objective. What did he look like? I cannot tell. He might have looked like the next man, for one is not prepared today to look a strange man into the eyes like that. I saw nothing but these eyes! Even if one decided simply to look elsewhere, into nothing into the future—I could not do it! That was, indeed, a strangely disquieting experience. No matter what he might intend, I would show him how insignificant I considered him. Accordingly I began softly to whistle to myself, acted carefree—and yet thought all the while and thought frantically: if he would only stop staring at me like that. And the pain behind my ribs become so strong, that I began to cry out despite myself—whereupon the unknown man went away.

Perhaps the man behind the window pane was only a figment of the imagination, not otherwise than the final catastrophe which also exists only in our imagination. That's one explanation. Even if it were false, it is nevertheless less distant from the truth than none at all. But it may also be this: that this discrete information through the window pane was only meant to convey that after all the world does not exist and revolve for one's own self.



*Kokoschka: The Painter. 1926. Coll. Morton May, St. Louis. Photo: Curt Valentin.*

## THE CUBIST CONCEPTION OF REALITY

*Christopher Gray*

TODAY the fact that the aim of the Cubists in the first two phases of their movement was to create a representational art that would present the world in a new manner is largely forgotten. Yet, in 1912, at the very height of the hermetic phase of Cubism, André Salmon stated that Courbet was one of the chief inspirers of the new group; in addition Guillaume Apollinaire, Albert Gleizes, and Jean Metzinger state explicitly in that year that the Cubist movement is a realist movement based on the new realism of Courbet. But, while the Cubists acclaimed the realism of Courbet, they tended very generally to have grave reservations concerning the realism of the Impressionists; for Impressionism seemed to them to lack both the form and formal organization that they felt to be essential to art. Actually, the Impressionists had proposed to deal only with sense phenomena pure and simple, while rejecting any concern with the intellectual aspects of art. Form, however, is not given directly to the senses, but depends on the formation of mental concepts based on reasoning applied to complexes of sensations. In other words, form exists in the mind as an idea.

Now, to the Cubists, the intellectual concept of form was far more real than the ephemeral sensations of the Impressionists; and in regarding an idea as far more real than mere sensations, the Cubists were only reflecting the influence of one of the major philosophical schools of their times, for the end of the 19th century in France saw a great development of the influence of German transcendental metaphysics.

At least as early as 1819, Friedrich Hegel had maintained that nature was a formless and chaotic mode of being in which form and other substantial elements existed only in the mind itself. Later this idea is expressed clearly in its relation to art by Oscar Wilde when he accused nature of being utterly formless and without order, and it is echoed by Guillaume Apol-

*Mr. Gray, who teaches in the Fine Arts Department at the Johns Hopkins University, read this paper at the Cleveland meeting of the College Art Association last January. It is taken from his forthcoming book on Cubist aesthetics (the Johns Hopkins Press, November, 1953) where it will be fully accompanied by footnotes, omitted here.*

linaire in his book *The Cubist Painters*, where, speaking for the Cubists, he stated:

"The order that we find in nature is only the effect of art. . . . Deprived of this order nature would break up into chaos . . . and the impotent void would reign everywhere."

To the Cubists, ideas, and form among them, always had a higher claim to reality than sense phenomena, for as Albert Gleizes and Jean Metzinger put it, "a realist will fashion the real in the image of his mind." At the back of this attitude lies the concept based on German idealist philosophy from Kant to Schopenhauer that reality as we know it exists, not in the phenomenal world, but only in the world of mind. Kant felt that the *Thing in itself* could never be known, and that the world of appearances was no more than a mode of human representation. Hegel had believed that the only reality was in the world of the mind, and that the phenomenal world was no more than a pale and ephemeral reflection of that reality. Schopenhauer gave the key to his concept of reality in the title of his book *The World as Will and Idea*; for, to him, the world of appearances was only the most illusory and ephemeral of all the manifestations of the will, while ideas were the highest.

The influence of German thought in France, and especially in the arts, was by no means new with the Cubists. It had already begun to make its effect felt by the beginning of the 19th century. As early as 1808 Mme. de Staël had come under the influence of Kant, and in her book *De l'Allemagne* she devoted a section to the philosophy of Kant. Indeed, the influence of Kant and German thought on the beginnings of the Romantic movement in general is just beginning to be appreciated. By the second half of the 19th century, the influence is seen even more clearly. The poet Stéphane Mallarmé had come in contact with the philosophy of Hegel as a student, and remained under the influence of Hegelian concepts all his life. In poetry he regarded the supreme aim as the search for the pure idea, the Hegelian absolute, while sense phenomena were to be regarded as so much dross from which the pure gold of the idea must be refined. After Mallarmé, the influence of Schopenhauer became stronger, and the end of the century finds much poetry that was strongly influenced by Schopenhauerian pessimism which was reflected in the attitude that the world of appearances was no better than an illusory dream. Notable as works of art produced on this theme are Villiers de l'Isle-Adam's poem *Axel* which ends on the note of rejection of the world because its ephemeral reality can never rival the reality of a dream; and Pierre Louys *Aphrodite* in which the same theme plays a dominant role. In his book *A Rebours* Huysmans creates a character, Des Esseintes, who is the very em-

bodiment of Schopenhauerian pessimism with Nietzschean overtones, for Des Esseintes spends his life rejecting the real world to create an illusory world of sensation which he regards as superior in every way to the world of nature.

Throughout all these philosophical attitudes there appears the constant rejection of the world of mere appearances as lacking in reality, and the constant claim that reality exists only in the mind as an idea; but there is another concept that is the common mark of all these 19th century philosophies that influenced the Cubist attitude toward reality. They all assert a belief in a constant element of reality behind the world of mere appearances. Kant had believed in the *Thing-in-itself*, Hegel had believed in the *Absolute*, and Schopenhauer believed in the absolute reality of the *Will*. This absolute reality, by whatever name it might be called, was believed by all to be absolutely perfect, changeless, timeless and static. Now it is just in this point that we find the concepts of the Cubists differing radically from the ideas of the 19th century, for they believed that reality, or what passes for the reality of the mind, was dynamic.

The dynamic concept of reality of the Cubists actually has two aspects. The first aspect is the conception that reality changes with the change of ideas of each epoch, while the second is the conception of change itself as the most basic aspect of reality. To take up the first point, the Cubists believed that objective reality, which they call the reality intermediate between the consciousness of the individual and the consciousness of others, was constantly changing, and that it must be constantly renewed and enlarged by the activity of the artists. Part of this idea of the Cubists comes, of course, from the idea of evolutionary progress that so caught the imagination of the 19th century, but the philosophical justification of this attitude was found in the newly developing philosophy of Pragmatism.

The Pragmatists, profoundly affected by the revolutionary changes in thought in the 19th century, especially those in the field of natural science, felt that the search for an absolute truth was fruitless. Turning from the idea of a static truth and reality they felt constrained to admit that man's concepts of truth and reality change, and that even the so-called laws of science are not necessarily universally valid. For the concept of an absolute truth and reality they substituted the idea that a concept has reality and truth in so far as it is useful to man in controlling his environment. As John Dewey was eventually to put it, ideas which do not produce change do not refer to reality. Ideas are true and real which aid man in understanding and controlling the world about him. From this it follows that different ideas will be effective in

different places and in different epochs depending on the goals sought by each particular culture and period, and that the "reality" which they reflect will change with the time and place. What passes for reality can no longer be regarded as an absolute, but must be regarded as relative. Actually, in both the Cubist aesthetics of the hermetic phase and in Pragmatism itself, there is an implication of another sort of reality, a sort of Kantian *Thing-in-Itself*, if one must look for an absolute reality beyond the scope of human knowledge, but the Pragmatist maintains that all talk of its "absoluteness" is meaningless for the very reason that it lies outside the realm of human experience and can not be used by man to modify his environment. The Cubists, on the other hand, suggest that intuitive intimations of this reality may serve as inspiration to the artist, but it is not the reality they create when they call themselves realists.

According to this concept, reality must always be in a process of creation, and the Cubists believed it was the artists who were charged with bringing the new reality into being. Startling as this idea may seem in its more extreme form, it is not entirely new, but tends to grow out of the attitudes of transcendental metaphysics of the 19th century. Kant had already stated that our idea of the phenomenal world was a product of man's faculty of understanding. Hegel had maintained that art had a higher claim to reality than the world of mere appearances, because it took on more of the qualities of the mind, while nature was an inferior and imperfect revelation of the absolute which was given substance only by the mind. In the artistic realm, the background of this idea of the Cubists was perhaps best summed up by Oscar Wilde, who stated in his *Intentions* that:

"Nature is no great mother who has borne us. She is our own creation. Things are because we see them and what we see, and how we see it depends on the arts that have influenced us. What art really reveals to us is nature's lack of design, her extraordinary monotony, her absolutely unfinished condition."

From the attitude of Wilde it is only a step to the statement of Apollinaire that:

"The order that we find in nature is only the effect of art. . . . Deprived of this order nature would break up in chaos . . . and the impotent void would reign everywhere."

"The great revolution which [Picasso] achieved was to make the world his new representation of it."

Or, again, to the statement of Gleizes and Metzinger:

"Before the natural spectacle the child, in order to coordinate his sensations and subject them to mental control, compares them with his picture book; the man, culture intervening, refers himself to works of art."



Here the implication is clear: the *idea* of reality is a product of art, and as reality *is* the idea, reality is the creation of the artist.

Finally, to return to the other aspect of the dynamic concept of reality of the Cubists; the idea that change is the most basic element of reality, we find that the artists' vision of the universe is essentially Bergsonian. In his book, *Creative Evolution*, published in 1907, Bergson had summed up his conception of the dynamism of the cosmos which he had been elaborating for a number of years in such books as *Matter and Memory* and *An Introduction to Metaphysics* in the following words:

"The universe endures. The more we study the nature of time, the more we shall comprehend that duration means invention, the creation of forms, the continual elaboration of the absolutely new.

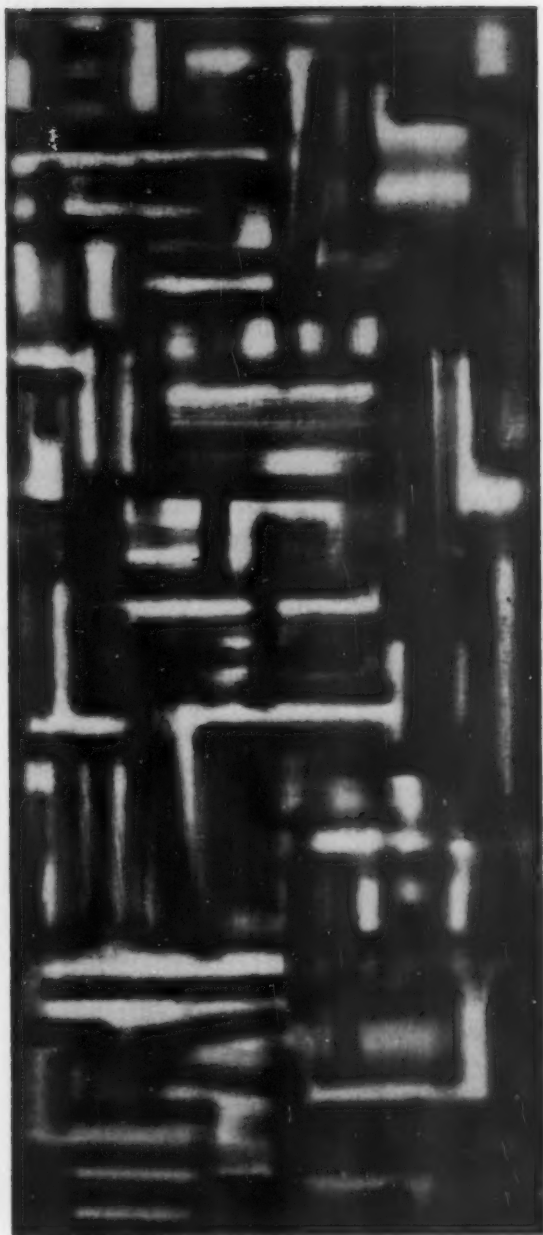
"The duration of the universe must therefore be one with the latitude of creation which can find place in it."

The objective of the Cubist painter was to control this dynamism, reconstituting objects in time and the immensity of space, "eternalizing itself" in the words of Apollinaire. To the Cubist the universal movement of the universe was constantly modifying the aspects of things, and the universal and ceaseless creation was always creating new objects with the flow of time, for the change with time they regarded as the basic law of the universe.

It is interesting to speculate concerning the relationship of the Cubist concept of the dynamism of the universe with the theory of relativity and the theory of the equivalence of matter and energy developing in science at the same period. As early as 1905 Einstein had published his theory of relativity in which he maintained that motion modified the aspect of all things. Actually this concept of motion modifying the aspect of things had been developed to a considerable extent by Lorenz as early as 1892, and may have fascinated the Cubists in much the same way that non-Euclidian, or Riemannian geometry did. Actually the interest in science was one of the basic elements of the Cubist doctrine, even though it was only a source of a broader vision of reality rather than any exact understanding.

This Cubist concept of reality, though it finds its roots deep in the philosophies of the past, is strongly influenced by the vitalism and relativism of the 20th century. It is the acceptance of the concept that reality for man exists only as an idea—that he can know no other reality—but that it is a living, changing, progressing idea, an idea of which the central element is life, change and progress, not a timeless, unchanging, sterile "absolute" deprived of all human meaning. It is not a "reality" easily accepted by minds brought up in the tradition of pure Idealism, but it is a very stimulating and challenging reality.





"It's a black, white and gray painting, 36" wide x 84" high, oil on canvas. . . . This was the star painting in a show at the Union Theological Seminary last season and extolled and explained by Dr. Paul Tillich . . . but the plug should be a protestant one in order to even out the Matisse chapel and Motherwell Synagogue business. . . ."  
AD REINHARDT.

## THE TRAINING OF THE ARTIST IN COLLEGES AND ART SCHOOLS: A SYMPOSIUM

*George Rickey, Chairman and Guest Editor*

WHEN I was made chairman of the panel for this discussion at the College Art Association meeting in Cleveland, January, 1953, I thought it would be a good thing to keep away from discussion of what "ought" to be done in training artists and stick to what *had* been done. I thought also that, since art schools have been training artists for centuries and colleges have been at it only a decade or two, and since we are a *college* art association, I would try to find for our panel artists who had clearly committed themselves to art as a profession, who had achieved enough recognition to have some standing as artists and who had been college-trained *in art*. I knew that "recognition" was involved with jury successes where caprice and chance clouded the estimation of quality—artists submitting to juried exhibitions play a Kafka-like game where no one knows the rules but there are winners nevertheless.

There are lots of artists who went to college and were trained in art schools afterward or were self taught. But there seem to be very few who really got their training in a college art department.

Several reasons for this are possible: that no one goes to college if he knows he's talented, that a college art curriculum ruins the talent, that the gifted in art carefully take other subjects, or—and I'm sure this is the reason—college art departments are still too new at training artists to have many offspring who have reached maturity. It was in the thirties that colleges, especially in the mid-west, began hiring artists for their faculties (first temporarily, as artists-in-residence, then as full fledged faculty members with teaching load and, eventually, rank and tenure). Painters and sculptors seem to mature late and when these college products of the post 30's have reached 50, it will still have to be debated whether they became artists because of their training or in spite of it.

When my search was narrowed still farther by the obvious requirement that these artists be willing and able to talk to a group of people about themselves, the art world they live in, and the training that launched them, it

seemed likely that artists would have, once again, little representation on a panel that discussed their business. But after looking through catalogues, writing to colleagues around the country, and combing Who's Who, I found two as specified. Raymond Parker began painting at the State University of Iowa, having switched to it, he told us, because of art history lectures (some of the art historians should have come to this meeting after all!). He later taught for several years at the University of Minnesota. Ad Reinhardt went to Columbia and was on the Student Board, was editor of the *Jester*, and was on the wrestling team (135 lbs.) for two years. He was exposed to Meyer Shapiro and actually split his training between art history and the practice of art.

With two such likely specimens I felt sure we would get good case histories of what the training and college had actually done for a couple of artists. To complement these products of colleges, I invited John Alford, who had run an art department (until recently he has taught at the Rhode Island School of Design) and was interested in humanizing the artists; and Robin Feild, who had run an art school (he teaches at Sophie Newcombe College, Tulane University) and had extended the idea of what an artist was to include Walt Disney, and who insisted on an artisan's craftsmanship from artists in every medium. They could supply the philosophy, the apologia for the existence of art in colleges, and describe the environments in which their artists had been trained.

But a panel is apparently like a love affair or a country auction—you rarely get out of it what you expect.

What actually came out of it you will find in the following papers. They have some relationship to the subject of the panel. They tell at least as much about the speakers as about the subject, though not in an autobiographical way. You will find some telling points. You will have to look up the spring issue (*C.A.J.*, XII, 3) for Mr. Reinhardt's paper; and because Mr. Alford's paper is somewhat longer than the others it is being held over for the next issue.

These papers do not exhaust the subject. They open it. The subject will come up again. It looks as though college art departments were going to be with us quite a while. In a few years they will be bigger than ever. West of the Alleghenies and here and there in the East they involve a great many people in some semblance of an artist's training, reduced to the number of hours a curriculum committee will permit. We've heard a good deal about what an art department *ought* to offer, how an artist in college *ought* to be treated, how many square feet of studio space an art major *ought* to have

to sprout in. We've had the "oughts" on our mind for only ten or fifteen years. In ten or fifteen more we will begin to know if colleges trained a fair share of this generation of artists and we will have to ask again—with a good look at the documentation and a blunt testing of the philosophy—if these artists were lucky to have gone to their colleges or had special stamina to withstand all we did for them.

## STUDENT, TEACHER, ARTIST

*Raymond Parker*

The point of view and sympathies expressed in this writing are no more those of an artist than of a teacher or a student. My observations are based on not only my memories but on the very common and continuing discussions by people in all three roles. I hardly touch on the standard question of the academy, or on curriculum or on education theory. Instead, I have thought of the school situation in terms of the people who make it up. There are students, teachers and artists. They have differences in their beliefs, motives and activities; therefore, they differ in their relation to school and to art.

Almost everyone believes, conveniently, that there is an "art-world." It is peopled by artists, designers, critics, curators, art teachers and so on. Various roles are played out in the arena of museums, galleries, magazines, academies and studios. The protagonists are more or less responsible for the affairs of art, for the furthering and hindering of values.

A good student's motive is clear. He would like to participate in the art-world, while he feels that it is as yet beyond his reach. His actions are guided by his being a disciple or a learner, and are limited by his belief in his teachers. Actually he is free to be an artist only during the moments when he is without this faith.

The teacher distinguishes himself from the student by the authority with which he acts as a part of the art-world. He accepts the student's trust. He shows how to do art, or else he explains whatever he thinks is relevant to the art-world. Among the motives of the teacher are gaining security and playing a social role. It is respectable and profoundly human to want to be a family provider and to function as a part of society in helping the young to learn.

The artist wants more than economic security or social respect. Even if art is basically social and human its appreciation by society and humans is long in coming; the rewards for an artist are hardly "practical." The artist's

acts as an artist are confined to his studio and he is out of place in outside engagements. The more mature the artist the less acceptable to him is any given idea of an art-world. An artist believes in art and he believes in a world but he wants to make his own combination of one with the other.

In short, students and teachers believe in an art-world; artists don't. It is supposed that artists and teachers are active in this art-world. Students aren't. Students and artists are motivated by desire; teachers may enjoy the rewards of their profession.

These distinctions are not so simple in life. It is commonplace to think that a student may be a good artist, that an artist is the best teacher, or that a teacher is always a student. But no matter how these roles may be overlapped, ideally or as a practical adjustment, their basic differences create difficulties which alter the relation of student, teacher and artist to school and to art. For example, either the system imposes a relation between student and teacher in which the artist as teacher would be a charlatan, or the teacher as coach must sit on the sidelines while his amateurs become pros. These roles are further separated by the school as institution.

It ought to be mentioned parenthetically that it is not the institution which educates the individual. The goal of artistry, like liberal education, requires self-development. Justification for an institution of learning is that the student can take individual advantage of it. Ideally an advanced school or university is a free and sophisticated society with facilities for work. But the authority and standards required by "instituting" result in appointed teachers and grading systems. Here the individual is caught. The good student is always aware of having to satisfy the requirements and the curriculum. He is then forced to struggle for his rights and the fulfillment of his own goals. Higher education heightens this conflict.

Students go to school for their own reasons, not the school's. Yet in entering school they suffer from a confusion between faith in themselves and the notion of an external art-world. The more the individual motive the less the need for formal training. There are only two special activities of artistry—looking at art and doing it. The more the artist sees, the less primitive his work; the more he does, the more he can discard. When the would-be artist enters art school it means that, aside from intentions such as living on the G.I. Bill or getting a degree in order to teach, he needs help or approval in order to be an artist. Art school offers both. There teachers demonstrate how they participate in the art world, or discuss how others do so. It is also a kind of practice stage where the student finds a critical but interested group where he can test his own work. Both of these encourage students who

have motives clear enough to come to school, though not clear enough to avoid it.

Of course bohemianism is not an alternative; it is only a way of life for those who like to sleep late. There is no way to get around the obligations of seeing and doing. Art students are those who regard school as an instrument.

Nowadays, schools hold with reservations the idea of training artists. They accept the responsibility of developing skills useful to the commercial and applied arts. They stand behind the education they offer as relevant to art history, art appreciation and the cultivated man. They produce art teachers and patrons. But the popular Master of Fine Arts degree reflects a dilemma. Since art escapes the formulation of standards and methods, a degree describes no more nor less than the particular and datable idea of an art-world as modeled by the school that gives it.

The most advanced schools have vestiges of paternalism. School is at first necessary as a place for growing up, for growing out of home and family security and approval. Later, as a cloister it has both the advantage of seclusion and a terrible unreality. Alma mater is not the world; the most cleverly designed schools suffer from their contrivance.

School success on the part of the student counts for less in art than in any other field. School gives memorable and valuable atmosphere and comradeship for the activity of painting. At the same time it is common to hear artists discount their school training as if the approval of one style and conception has been replaced by another with upsetting consequences for them. The student can transcend the approvals of his faculty and discover his influence over his fellows. The good schools can and often do graduate painters acceptable to 57th Street because the art-world can be understood and taught as a subject. Schools can teach all about art in the way that parents can teach all about life. Yet life is not lived at home; art matches neither preparation nor expectation.

Artists find in art neither the lore which it is to the art historian, nor the indulged caprice of the gifted. Art is a process in which the artist is directly involved. He is committed to his work and is responsible in it for the possibilities of its extension. His is in some sense a pragmatic function, even when his pioneering isolates him. Finally, the artist creates not only events but their place. His work comes to be the reference for new schools and for the art-world as changed. This is by virtue of his work rather than by his teaching or promoting. Schools are often burdened by the presence of teachers who used to be artists.

The teacher is split between alternative strategies or attitudes of teach-



ing; one of these is more consonant with the school as an institution. For some teachers art is a field of knowledge that can be exhibited and discussed, in which the student can be given an education to make use of or be trained to look for his own values. But for artist-teachers, there are only master, disciple, and atelier. In a personal studio the teacher plays the role of the artist, demonstrating his own command of the art-world. He is seductive and inspiring. The former strategy allows the teacher to be more scholarly, more social and less immediately involved with the hope and promise of the student. The latter allows the teacher to behave more as an "artist" without being constrained by institutional conventions. It is interesting that liberal schools of the recent past have sought and favored the artist-teacher.

This hyphenation of artist-teacher, like art-world, has a limited and sometimes deceptively convenient usage. Schools hope to fix their relation with the artist, as if that would be sure to bring art into the classroom. Artists, for their part, usually feel a need to function outside as well as inside the studio. Unfortunately, the sympathy between artist and school tends to degenerate. The art-world idea, as taken for granted in schools, inflates the value of the artist as a figure. It must be fatuous and embarrassing to the visiting artist whose mere presence without teaching duties is expected to spice local culture. Such a patronized role can be played only by the man who rests on his laurels. Acceptance of art-world appraisal has nothing to do with his activities as an artist, quite the contrary.

The only graceful relation between an artist and a school is one of service. The artist can help students to the extent that he gives form to his ideas either by talking or demonstrating. This is qualified by his enthusiasm and skill. But the more the artist teaches the less energy is left for his own work or paradoxically, for his teaching.

While it is obvious that schools are not ideal, not everyone is aware that improvements would not depend on arranging the curriculum and discussing theory of education. The course content which proves to be useful training to the artist could not have been so certified when it was presented to him as a student. Nor is course content a kind of knowledge that can be systematically elaborated for the duration of the academic year, or repeated in another class or year. Learning in art centers on more of an event than a subject, and occurs through the flexible, unscheduled and often inverted exchanges between students, teachers and artists. Art schools are an embodiment of these people's differences in faiths and motives, as follows from their acceptance or rejection of their roles in school and art. The inherent contradictions in the working situation of schools ought to be welcomed as natural, though disorganized.



## THE CONSUMER AS PRODUCER IN ART

Robin Feild

In the approach to our subject I assume we shall not be talking about painting or pottery, or any other specialized activity, *as such*. I am sure we are all agreed that painting qua painting has nothing to do with art. A bad painting is nothing but a nasty mess. Art can only refer to the thing well made—the successful product. Nor can it have anything to do with some unique and special kind of activity. To restrict the word to limited fields of endeavour would be to freeze all human initiative, and deny the possibility of finding better ways of meeting our developing needs. To suggest, shall we say, that the art in picture-making is precluded if the picture is set in motion, or to try and draw a distinction between the art quality in a building for habitation and one that spans a river, is, surely, to frustrate the intelligence.

When we are talking about the artist, then, we are referring to a person of rare accomplishment—one who has learnt to make things exceptionally well. And by a work of art, we mean something that fulfils its purpose as well as possible.

But who is to be the judge? Who is to determine the success of the finished product? *This, I think, is the crux of the whole situation.* It opens up the inescapable question of the relationship, between the patron and the artist, or in other words, between the consumer and producer: the question of standards and the ability to meet them. Which is the problem I am committed to discuss for the next few minutes.

I don't think anyone will quarrel with the idea that art is, in one way or another, a cultural manifestation, that it has something to do with the way the ideals and aspirations of a people are reflected in the kinds of things they need, and the way those needs are met. This being the case, we are immediately confronted by a two-fold problem in the field of education—a dual aspect of the same subject, really, with both sides of equal importance for the establishment of any cultural equilibrium—the training of the patron as consumer, the one whose needs have to be met; and the training of the artist as producer, the one competent to meet the standards expected of him. I have said that both are of equal importance, for it would be hard, indeed, to determine which comes first, the patronage egg or the art chicken!

And here we find ourselves in a quandary. Our American civilization is the first in history to play a dominant role in the society of nations without having any cultural tradition of its own to fall back upon for inspiration.

Earlier civilizations have lapsed into decay, but there has always been a glory or a grandeur behind them to keep the people aware of their past tradition, a tradition which they dream some day may be revived. We *have* no past in that sense. Culturally we are still in the process of becoming. And we wake up suddenly to find ourselves dominating the world scene without, as far as *art* is concerned, having any normally cultivated patronage whatever; and, consequently, with no techniques for establishing any standards. For the first time in history a patronage has to be educated both to *need* and to *appreciate* simultaneously. . . . A unique situation in human relations. How we meet this challenge I think may prove of the utmost importance in our future historic role. For, with a culturally illiterate social control we cannot expect to have the *respect* of those nations who, owing to their past, have an intuitive insight into values that we have so far been only able to estimate in terms of dollars and cents. And without *respect*, the bargaining level can offer little foundational security.

We have set about trying to solve this problem in a variety of ways; but one of the most ambitious attempts, in our colleges and universities, has been to try and give both the potential artist and the potential patron the same sort of educational background to start with, in the hope that in the course of a few years the student will be able to make up his mind in which role he thinks he will be able to fulfil himself most effectively. The general method has been to try and broaden his viewpoint by combining courses in art history and theory with some direct experience in what is generally referred to as "practical work," i.e., courses designed to give him some insight into the actual problems facing the practitioner—allowing the joys of *production* to compete, as it were, with the satisfactions to be derived from recognizing the work *produced* by others. It is this hermaphroditic approach that is meant by the phrase "The Consumer as Producer in Art," where a possible patron combines his training with a possible artist—and both run the risk of ending up in a stock-brokers office.

The question arises, can such an approach possibly be made to work advantageously for either party? Consider, for a moment, the problem from the creative point of view, where the emphasis is on "practical work." In the first place it is not easy to make anything well—anything whatever. It is not easy to bake a loaf really well. The staff of life has, indeed, fallen upon evil days. But it never was really easy to master the baker's craft. After all, making things well is an altogether challenging performance. It requires both a knowledge and understanding of materials and techniques, with a coordinating ability to visualize the end product in its formative process. An ability that is very hard to come by.

Now it stands to reason that some things are more difficult to make than others. In contemporary civilization science has come to our aid to help us produce *many* things with greater ease and more perfectly than would otherwise be possible. But regardless of what science may have contributed to our social well-being, it has not made it any easier to make those things by hand which, according to their very nature, require traditional handicraftsmanship. I have said it is not easy to make a succulent loaf of bread. How much more difficult it is to paint a picture really well!

I am not, personally, in sympathy with the idea of stressing painting as the mode par excellence for expressing our contemporary culture, but since painting has, nowadays, become almost synonymous with art, I will use this particular craft to illustrate a common problem, believing that what is true of painting is equally applicable to all other types of creative activity.

There is no reason to believe that it is any easier to paint a picture today than it was twenty-five thousand years ago. No amount of scientific discovery during the last few centuries has facilitated the process. Rather has the painter been inclined to have less and less understanding of his craft as the chemist and physicist have deprived him of the opportunity for exploring the nature of his materials, and discouraged the needful disciplines of the preparatory steps. Nor has our increasing knowledge of the past, with all the painstaking analysis of transitional styles by the archaeologist and erudite historian, clarified any of the major issues. On the contrary, the tendency has been to further confuse the artist by suggesting the vast range of alternatives that confront him when he has to make the appropriate choice for the occasion.

Now, *anyone* can paint a picture. A child cannot be deterred from indulging his predilection to express his sentiments pictorially. Even generals can paint pictures. In fact, it would seem to be one of their favourite pastimes—when they are not planning mortality. And we all know the Prime Minister of England's prowess with the brush. There are literally millions of people in this country painting pictures. In very truth, anyone can paint a picture. But how many can paint one *well*?

Pliny was probably speaking with some authority when he said that a ten years' apprenticeship was customary in Ancient Greece before one could assume the responsibilities of practicing the craft. Seven or eight years would seem to have been the minimum in the Mediaeval and Renaissance Periods probably working eight or ten hours a day, six days a week, under the supervision of a master craftsman insisting on the maintenance of standards. It is no easier to paint today. And yet, I ask you, what kind of opportunity for study do we offer the aspiring student in the art departments of our colleges and universities? I would argue, in the light of history, and in the face of

contemporary evidence, that, regardless of how well the curriculum may be planned, or how competent the instruction, it is manifestly impossible, with the imposed restrictions of academic requirements and the limited time at the student's disposal, to do more than touch dangerously upon the subject.

Perhaps it is the painter's function to educate the patron. Part of the argument in favour of this procedure is that we are only beginning to establish a culture of our own—give us time. If the potential patron can, himself, be encouraged to paint, he may in the course of time develop his sensibilities sufficiently to learn discrimination. But, surely, this presupposes that he will be exposed to those essential disciplines of the craft without a knowledge of which not even the painter *himself* can ever hope to gain insight into his problems? And yet, as has already been suggested, such opportunities cannot possibly be made available in our existing set-ups. The most the potential patron is going to get is a little experimentation in the more superficial aspects of picture-making. And, if I am right, we are not here concerned with any of the more entertaining results of that very popular hobby, but, rather, with the serious problem of *art*, that rare characteristic which only exists on the unique occasion when the picture is well painted.

The danger in all this is, I think, apparent. We are not only encouraging students to paint indifferently well, in the hope that by doing so they will develop sufficient discrimination to become consumers but we are running the risk of them becoming producers. For there is no reason to believe that they will ever stop painting pictures once they have been inoculated with the virus. So what happens? As potential patrons they, themselves, set about producing objects which lack the very quality it was their responsibility, at least in theory, to learn to recognize in others.

Now this in itself would be a menacing enough situation, but the consequences are even more harrowing. It is all very well to say that, in company with children and generals, they are painting to please themselves, and if it gives them any pleasure it is nobody else's business. The trouble is they won't keep their business to themselves! They more frequently than not insist on putting frames round their business, and displaying it in public places, where it is subjected to *exactly* the same kind of demand for recognition as the work produced by those whose profession it is to paint pictures. And who is to judge which is superior? Wasn't it their responsibility to develop sufficient discrimination to judge the work of the artist? And now we find them competing, on the same level, with those at whose hands they learnt their first hesitant steps, with those who, the year before, perhaps, gave them a C— in the hope of permanently discouraging their efforts—in a kindly sort of way.

It would seem, then, that we have reached a final impasse in this particular experiment for trying to achieve a greater equilibrium between the artist and the patron, an equilibrium without which there can be little hope for any cultural progress. For, if we ask the final question: who is now to judge the quality of the work of the potential patron masquerading as artist, the answer can only be the actual artist—the man who is, himself, searching for a patron. Which is where we were in the beginning.

If there is any force in this argument—and though I speak with some conviction, I shall be made very happy to have my contentions invalidated—then, as I said earlier, what applies to painting is equally applicable to all other kinds of creative endeavour being fostered in the art departments of our colleges and universities.

But please do not think, for all my conviction, that this is a gospel of despair. Far from it. I am an incorrigible optimist, despite the dangerous trends that are threatening education as a whole. I firmly believe that there is, if not an easy way out of what seems to be our present impasse, at least a definite line that might be followed with some promise of success.

But that had better be left for possible future discussion.

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ACTIVITIES THIS FALL have begun with a group of conventions. First was the Fourth National Conference of U.S. National Commission for UNESCO held on the campus of the University of Minnesota, September 15-17. The cultural program was supported by several speakers and a discussion group. Luther H. Evans, formerly Librarian of Congress, was elected Director General of UNESCO last summer. The new chairman of the United States National Commission is George N. Shuster, President of Hunter College. CAA has been invited to name a delegate as member of the National Commission. . . . The Mid-western College Art Conference, largest regional group in our field, held its annual meeting in Kansas City, October 22-24, with papers by Peter Worth, H. G.

Schricket, Duard Laging, James Roth, Henry Mamet, and Lester Longman. In addition to panel discussions and local exhibitions there was an exhibit of painting and sculpture by artist-teachers in the Conference with over one-hundred entries. . . . The American Federation of Arts Convention is announced for October 29-31 at the Corning Glass Center, Corning, New York with the general theme of Economic Support of Art in America Today. Among the speakers listed are James Brown, Aline Loucheim, George Rowland, Otto Spaeth, Arthur Houghton, Phillip Johnson, Charles Sawyer, Thomas Rudd, the Hon. Emanuel Celler, Lloyd Goodrich. Best news from AFA in years is that their crushing deficit has been wiped out.

## AUTHOR'S REPLY

In July, 1953, I submitted to the Editor of the COLLEGE ART JOURNAL a manuscript of some twenty-three pages in reply to Edward Warder Rannells' criticism (CAJ, Winter, 1953) of my book *Drawing by Seeing*. In compliance with the Editor's request to reduce the length of this reply, I have selected for the following article pertinent excerpts from the original manuscript. Reduced space required also deletion of footnote sources cited in the original article. Copies of the complete manuscript may be obtained by writing to the author.

In his article Rannells engages in such unprofessional "critical" devices as oversimplification, faulty assumptions, presumptions unwarranted by fact, and misstatement of fact. . . . Having oversimplified the results of the Flash procedure experiment, Rannells develops his exposition with the familiar propaganda device of first presenting negative conclusions and criticisms and then selecting and re-organizing only certain materials under discussion in such a way as to prejudice the reader against them without first showing them in their original order and context. Rannells first refers to two negative criticisms of the Flash procedure, one by Douglas MacAgy and the other by Maxil Ballinger. . . . Suffice it to say that space does not permit an adequate rebuttal to either MacAgy's review or Ballinger's personal opinions.

The second part of Rannells's propaganda device has to do with his "summary" of the "fourteen principles" that underline both the Flash procedure and the highly significant introductory section of *Drawing by Seeing*. Not only do these principles indicate the basic Gestalt rationale for *Drawing by Seeing* but properly understood and adapted to other areas of learning they have significance for education in general as well. Instead of dealing with each principle and discussing its validity in terms of the "whole" (context and implication) Ran-

nells purposefully mutilates the "fourteen principles" by including in part only four of them, by combining and confusing principle with amplification of principle, by changing their order as presented in the text, and by joining them by means of ellipses to his personal comment and interpretation. He then reluctantly admits that the principles "seem a little more logical as quoted . . . [by Rannells] than they do in the full text of *Drawing by Seeing*." . . .

Summarizing his abridged version of the "fourteen principles" Rannells makes the following remark concerning the focal point and its relationship to the unitary configuration:

The crux of this rationale can be stated in a single sentence: *The image must be seen and drawn as a unitary configuration in relation to a focal point.* And the key to it is eye-fixation while seeing.

Here he overlooks completely the *instrumental role* of the focal point: *Eye fixation (focal point) is instrumental to experiencing (learning) a unified configuration.* Rannells either has not understood the principle of instrumentality as it applies to the focal point or else he is deliberately omitting that which does not support his bias. The third principle is amplified, for example, in *Drawing by Seeing* to read as follows:

The position, size, and brightness of objects affect the way the objects are perceived in space. Among these three qualities, position is the most fundamental, since seeing many points with relation to a focal point means sensing the position of the points in relation to each other.

Reference to the "field" nature of position-focal-point-eye-fixation is made also in *Drawing by Seeing*, as follows:

For this system of relationships, a dynamic focal point in the *setting* acts as a kind of "clearing house" through which all the relations take order. This focal point is established by the way the eye functions. In making the drawing, the artist does not try consciously to place the focal point, but arrives at it as a normal kinesthetic reaction to what he has



seen. In the complete drawing, it is not often a definable point, as such, but comes out as a directive locus which is the key to the organization. It is not usually placed on any special item of subject matter, but is built up by implication from the way in which all other space is handled. Its function is best understood in organic rather than geometric terms.

Finally, in regard to the "fourteen principles" Rannells concludes:

The eye is quickly trained, or habituated, to see shapes in a field as configurations in relation to a focal point, the point of fixation which is the direction of sight for the unmoving eye. And this is the whole purpose of the Sherman method of "drawing by seeing." It is a demonstration in elementary optics, not an experience of art.

In view of what is actually said in *Drawing by Seeing* about the focal point and the unified configuration, Rannells here is at the very least guilty of oversimplification and seriously misinforming the reader. . . .

The foregoing confusions with "external space," atmospheric perspective, etc. lead Rannells to the following two unwarranted presumptions regarding the Flash procedure. He writes "Of course, the Sherman procedure presupposes outer nature as the motif for art." Here Rannells confuses subject matter, or content, with pictorial unity. The external stimulus ("outer nature") is used in the Flash training program only as it is instrumental to developing the student's capacity to handle configurational (pictorial) unity. The training procedure emphasizes the fundamental visual cues (size, brightness, overlay, etc.) as instrumental to the pictorial structure. These visual cues are critical to pictorial expression whether it be concerned with the depiction of so-called "outer nature" or an expression which is highly subjective ("inner nature").

He continues: "Also it presupposes the Renaissance perspectival control of forms and space." Training in the direction of the unified visual field does not presuppose or limit expression to Renaissance perspective; in no way does it limit the student to the use of *size* alone as a sign for distance (i.e., Ren-

aissance perspective). On the contrary, *size* in configurational unity is a function of the unified visual field and not a sign for distance *per se*. Given a capacity to handle the unified configuration, the student may or may not use *size* as a sign for distance, as he so chooses. If he does so choose, only then may his configuration be thought of as resembling "Renaissance perspective." . . .

Rannells's failure to deal adequately with the Flash procedure is rooted in part in his erroneous and over-simplified treatment of certain complex psychological phenomena. Space here permits only the sketchiest of rebuttals.

Rannells's naive and mechanistic treatment of the "S—R" situation hardly deserves comment, except that in oversimplifying a highly complex concept basic to learning in general he may give the reader the false impression that the *motor act* is in itself a simple and/or insignificant matter. When Rannells says, for example, that ". . . the drawing that follows [the Flash] is no more than a motor-response to this image," his merely saying so does not necessarily assign the motor act to oblivion. The organism's motor response to stimuli is the essence of life itself. Furthermore, when in equating the "flash of light" with the "stimulus" and the "drawing" with "response" Rannells says that ". . . one assumes a 'bond' between them [stimulus and response] because there is no possibility of anything else intervening," he fails to recognize the highly significant fact that the *organism itself intervenes*. The *organism* constitutes the "bond" between the "stimulus" and "response" as it imparts its unique motor characteristics and unique past experiences to the drawing ("response") from the simplest to the most complex pattern. Rannells's oversimplified interpretation of the "S—R" situation might be corrected if more properly understood as an S—Organism—R transaction. Therefore, when Rannells later adds, "[The Sherman procedure] is a kind of 'data-ism'

really, because the visual data is received and recorded without asking any questions of it so long as it has 'perceptual unity,' he ignores the unique nature of the organism (native and empirical) and the significance of the tactile-motor realization as enforced by working in total darkness. Also, he misses the fundamental significance to learning of the integrated visual-tactile-motor modalities automatically enforced *via* the Flash procedure. Once the capacity to handle unity is achieved, then "questions" may be asked.

Rannells continues along similar lines: "The seeing [in the Flash Laboratory] is no more than a momentary impact of light on the retina, the drawing no more than an automatic reflex, an unthinking motor response. There is no real perception. But let it pass." Here Rannells's remark contradicts his attitude as expressed in the introduction of his article, where he takes great pains to document the background of tachistoscopic work in The Ohio State University psychology laboratories and its subsequent application to the development of a Recognition Training School for the United States Navy. In the Navy program, *recognition* (perception) of air craft and ships in 1/50th or 1/75th of a second was routine. Rannells's remark further indicates his apparent lack of awareness of commonly used Flash (tachistoscopic) procedures for teaching reading. . . .

Writing on *visual perception*, Rannells "supports" his theories with certain of Hildebrand's (1893-6) which, in the light of present-day psychological optics, may be considered outmoded and/or in error. Rannells's faulty thinking here may be pointed out by implication through examining certain of Hildebrand's false assumptions. In *The Problem of Form in Painting and Sculpture*, Hildebrand states:

We must first of all realize that we make use of our eyes in two different ways, the visual and the kinesthetic. (Footnote. By kinesthetic we mean pertaining to sensations of movement, in this case eye movement.) . . . and it is

through a complex of such movements, or by so-called "kinesthetic ideas" of them that we are able to imagine three-dimensional or solid forms.

The "kinesthetic" activities (movements) of the eye to which Hildebrand refers are *accommodation* (change in curvature of the lens of the eye in focussing on near and distant objects) and *convergence* (change in the angle of convergence of the two eyes in fixating near and distant objects). The organism's distance response is no longer considered to be solely dependent upon accommodation and convergence. A note from a report by Ames and Ittelson is pertinent:

. . . the image producing mechanisms can function as cues to apparent distance, and . . . their effectiveness in this role varies from primary through minor to virtually nonexistent.

This is patently demonstrated by Hollywood's 3-D movies. The "distance" at which Marilyn Monroe and Jane Russell are seen is not directly related to accommodation and convergence; the "distance" experienced is based on the observer's *past experience*.

The above few examples of Hildebrand's errors in regard to visual perception invalidate Rannells's criticism of certain principles basic to the Flash procedure. . . .

Rannells further confuses the reader through oversimplification and omission. He writes:

Sherman finds precedent for this criterion, his principle of perceptual unity, in certain of the masters, especially in Masaccio, Rembrandt, and Cézanne. . . . But he purports to find the principle he wants clearly demonstrated in Cézanne, both in word and deed. . . . Thus Sherman's primary assumption is based entirely on Cézanne.

An initial statement in *Drawing by Seeing* reads as follows:

. . . As evidence of the process by which the creative act was achieved, the writings of and about Cézanne offered the most cues. These materials were chosen for intensive study.

In other words, because "process" seems to be more explicit in Cézanne's works than in the works of other artists

mentioned, Cézanne's process offers a more effective rationale for the experimental work described in *Drawing by Seeing* than does the work of other artists. It should be noted, however, that the rationale controlling the Flash procedure is not limited to pictorial practices alone. A statement in *Drawing by Seeing* reads:

Furthermore, while the concept is resolving many of the traditional problems in art teaching, it is also harmonizing with conceptions now current in other fields—education, psychology, biology, semantics, science, and mathematics. "Relativity" stands at the heart of this point of view as does "Gestalt," "functionalism," "organismic behavior," concepts which describe the intellectual formulations of this cultural period. Validity stems from harmonizing support of these notions which in their own fields are proving to be good assumptions for solving the problems of the various professions to which they are applied.

. . . Rannells concludes his remarks along this line with a syllogism which in the light of the full text of *Drawing by Seeing* is absurd. He writes:

This is a closed doctrine [perceptual unity] and it is as melancholy as that of the Neo-Classicists who saw perfection only in the art of the ancients. In emulating that art they succeeded only in painting imitations of sculpture. Should we encourage such imitations of Cézanne?

Failing to acknowledge the difference between *end-product* and *process*, Rannells draws a ridiculous comparison between the Neo-Classicists and the Ancients, and between Cézanne and drawings produced as a result of the Flash procedure. The Neo-Classicists were

concerned with an imitation of *style* (end product) not process. The Flash procedure, on the other hand, is process centered and is related to Cézanne only in consideration of process, not style. This is clearly evidenced by the wide variety of styles produced by students participating in the Flash drawing procedure. (Examples of same are reproduced in *Drawing by Seeing*.) For Rannells to presume that an imitation of Cézanne's style is the aim of the Flash procedure is further evidence of his lack of understanding of the universal nature of perceptual unity and its emphasis in the Flash program. . . .

In conclusion, the closing paragraph from *Drawing by Seeing*, which summarizes the purpose of the book, serves also to reaffirm the purpose of this rebuttal, namely, that Rannells has not really understood what he has undertaken to criticize. The closing paragraph reads:

The function of the concept is integration all along the line: in the composition of drawings (where it started), in the act of seeing-and-drawing, in the process of teaching, in the personality of the student, in the curriculum of the fine arts, in the pattern of general education, in the occupations dependent upon visual and artistic skills, in the intellectual formulations of the sciences, and in the union of the sciences and the arts. To show the concept of perceptual unity as it has evolved in relation to these foci of integration has been the purpose of this book, as has been also the delineation of its practical implications for quite concrete changes in the way many common activities of daily life are carried on.

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## LOW COST SLIDE PRODUCTION FOR TEACHING AIDS

Projection slides for instructional purposes have been used for many years in various ways, but their availability, cost and lack of flexibility to meet current requirements has relegated them generally to those fields with stable subject matter and presentation. Even in classes, such as art history, where slides have

found a necessary and ready acceptance, the use of the same slides over extended periods has tended to limit rather than broaden the concept of the subject in the light of changing times and additional research. The unavailability of some slide illustrations, coupled with the cost of those which were available, have been

at the root of some criticism directed at slide presentations. The tool became an end and the instructor a sound track for his slides. This situation does not need to exist longer. A knowledge of elementary photography, particularly as related to a 35-mm. camera and ready-to-mix photographic chemicals, can release the teacher from the vise that has clamped his class illustrations into a form established a generation or more ago.

This discussion is based upon the production of 2"x2" slides. It is realized that the older 3 1/4"x4" slides have certain advantages of clarity for projection in large auditoriums, but their production cost is much more than for the 2"x2" size. Reasonable skill in processing and good projectors can provide 2"x2" slides with quality comparable to larger slides.

For many institutions the item of expense is critical in connection with developing a slide collection, so the issue has been avoided by using opaque projection. As helpful as this method may be, there are few opaque projectors of sufficient wattage to give adequate light for more than very small classes and the inconvenience of illustrations of various sizes almost always reduces the teacher or operator to a state of frenzy. In many cases the machine will not accommodate the desired material. The only nearly adequate solution to the illustration problem has been found in the 2"x2" slides, largely manufactured by or under the direction of the user. This may be done by the teacher.

Equipment for 35-mm., 2"x2", slides is found almost everywhere. The personal projector may be used in a pinch, but numerous good and adequately ventilated machines are obtainable in the 500- to 1000-watt range. Some of these have interchangeable arrangements for filmstrips and the 3 1/4"x4" slides as well as the 2"x2" size. Masks for using 2"x2" slides in machines designed exclusively for large slides are not satisfactory. The really essential piece of

equipment, though, seems to be the 35-mm. camera in the hands of the teacher. It frees him from complete dependence upon the selections of others for his illustrations, thus contributing to a more creative approach to his subject, whether it be history, painting, design, crafts, architecture or other phase of the art field.

One of the most directly applicable materials in this connection has been 35-mm. *Kodachrome*, or other color film. (See: Lester Burbank Bridgman and Clarence Buckingham Mitchell, "The Successful Duplication of Color Slides," C.A.J., Spring, 1951, pp. 261-263.) The up-to-the-minute and unique nature of personally secured photos gives an authenticity to an illustrated lecture which may be otherwise lacking. The added stimulus of color is not to be overlooked. Architectural slides are easily secured by this means, usually without special equipment. It seems most appropriate to bring slides of local objects for comparison with traditional illustrations from past history, to note eclectic features and to serve as a gauge for those illustrations, the original subject of which may have never been seen by the student. Large paintings may be photographed in this way by using outdoor-type color film in daylight, although more control is possible with artificial light. (Refer to film guides for specific data. Good results have been secured with standard photofloods of 3200° K. with Type A *Kodachrome* as well as Regular *Kodachrome* with blue photofloods of 4800° K. or more. In some cases a slight filter compensation is desirable.)

It is not generally realized that transparencies of 35-mm. black and white photos can be made. This reduces the unit glass-mounted slide cost to between ten and fifteen cents per illustration. Negatives can be printed on positive film, as regular paper prints are produced, after a little experimentation. However, for entire rolls it is more practical to have commercial plants make the posi-

tive strips. (Numerous advertisements for this work may be found in magazines such as *Photography*.) For traditional illustrations not available elsewhere many companies now produce 35-mm. strips of black and white positives which schools may mount between glass themselves at a small cost per slide. (These include: College Art Association slide project distributed by University Microfilms, Ann Arbor, Michigan; Paintings in the National Gallery, National Gallery of Art, Washington, D.C.; various art periods from the Herbert E. Budek Company, 55 Poplar Avenue, Hackensack, N.J.)

Where material is available and free of legal restrictions photographic copying opens an entirely new realm. This will require equipment in addition to the camera: a copystand (A good copystand can be improvised from a drawing board on which are mounted stands and brackets secured from a scientific supply store.), lights, adapters, added lenses, etc., depending upon the copy material. Numerous copying attachments (Refer to photography magazines or texts.) are available for even the less expensive cameras that give an almost unlimited range of sizes of copy that may be accommodated. What seems an ideal camera for this work is a 35-mm. reflex type with interchangeable lenses and extension tubes. An extremely short extension, as the "2-in-1" with the 55-mm. lens of the Kine-Exacta, is the most usable for copy material in the range of  $5\frac{1}{2}$ " to  $10\frac{1}{2}$ " on the longest dimension; the lens without extension will handle larger pieces. An added lens of about 105-mm. with a bellows extension on a track or additional extension tubes will make it possible to photograph pieces of any size. For critical focusing a magnifying glass is most helpful. A systematically arranged chart listing the size range of the copy with various combinations of

equipment will save time in actual operation. This information is best secured by experimentation.

Undesired material on a positive print may be masked out with photo opaquing material. Sharp edges are secured by the use of a Swedish style ruling pen and large areas covered with a brush. For black and white positives this is best done on the top or emulsion side, which faces the projection bulb in a projector, and on the opposite side for *Kodachrome*. The positives are cut apart and placed in standard mounts between cover glasses. (Mounting materials are available at camera shops. The positive is slipped into place in the notches of the mount, lint or dust removed with a soft brush and then the film in the mount is covered with cleaned cover glasses before being tightly bound together with  $\frac{3}{8}$ " slide binding tape run around the outside edge of the glass.) Label strips are cut from white glued paper tape and thumb markers punched from similar material.

A fine grain film is essential for copying. For subjects with graded values Eastman *Panatomic X* or *Plus x* is satisfactory. Line drawings are best reproduced with *Microfile* film. All of these may be secured in bulk rolls for economical self loading of film cartridges. An accurate exposure meter is necessary and reference must be made to instructions for the meter in accord with light character, speed of film, exposure length and diaphragm opening. Small apertures and time exposures give greater detail.

A reasonable investment in equipment for this work can pay huge dividends, even for small schools. It can provide many valuable supplements to slide material that is already at hand or that must be secured from commercial sources.

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## ARTIST AND CRITIC

The critic (Justus Bier, *The Courier-Journal*, Louisville, November 23, 1952):

"Callahan is a metaphysical artist concerned with Dantesque visions of the universe. He revives the Last Judgement themes of masses of people drifting through space. What differentiates his renderings of such themes from the older, more orthodox renderings, is that his clouds of people seem to float aimlessly through space without a judge condemning them to Heaven or Hell. His art seems to be born out of a despair of this world and a vague hope for immortality in a higher realm."

The artist (letter to Justus Bier):

"The feeling of despair you find in the paintings, results from my attempt to comment on men's avoidance of the truth which I feel lies in the interrelationship of all things in life—rocks—people—ideas—animals—galaxies—atoms which all stem from one Godhead and which all are part of that Godhead, inevitable, interrelated. The seeming separation of family groups and on through to racial

groups is I feel entirely without foundation in basic reality. The separation of animals from men, of rocks from animals, of atoms from galaxies are all purely arbitrary man-made divisions which I think came about through man's superficial observations and were designed by man to make the matter of daily life of the body and the spirit comfortable, secure, and 'practical.'

"I think this concept of separation is an over-simplification and, on closer examination, these divisions and ideas fall apart and real disorder exists as it does today. Whereas the orderly universe of truth is the simply incredible and wonderful order that exists when the universe as a whole is contemplated—it's this order I'm trying to find for myself—I know it exists and hope someday to fully experience it. It's there for all men to understand if they will. Everything you examine in nature repeats this miraculous order—everything I read the scientists tell us of atomic structure, or the structure of the universe repeats the same."

Kenneth Callahan, for many years associated with the Seattle Art Museum, is now teaching painting at Seattle University.



Kenneth Callahan: *Song of the Prophets*. 1952. Owned by the Artist.



# Letters to the Editor

SIR:

In the Spring issue of the COLLEGE ART JOURNAL you carried a review of Hoyt L. Sherman's *Cézanne and Visual Form* by Donald L. Weismann who apparently was so concerned with picking the book apart that he missed the real significance of this examination of the artist's vision.

I do not question Mr. Weismann's criticism of the book's structure, "high-handed language," or anything else connected with its presentation. I do question his remarks to the effect that Professor Sherman's approach is not valid for the training of art students.

From most of the many thousands of words written on the subject of design and composition one is led to believe that making a picture or design is the activity of properly arranging the elements involved on a two dimensional surface. Such texts carry the reader through the study of composition by starting him with simple designs (arrangements) which finally lead to very complex designs (arrangements). The assumption is that every fine picture or design known to man is based on certain known principles, and that if one learns these principles of design one can become an artist. The texts, therefore, are illustrated with pictures by masters old and new which have been analysed in the form of diagrammatic drawings (such as is found in Erle Loran's book on Cézanne) to show which principle or principles appear in each. If the master method is not used, then the point is made by way of abstract shapes properly arranged on a surface.

Another reason for this belief that art is proper (tasteful) arrangement is the critic, art historian, art appreciator, art philosopher, who often in his attempt to explain a good work talks

about relationship of the elements. He tells us how well the artist has placed his blues, his darks, etc. as though art were a parlor puzzle.

Obviously, such thinking implies that composition can be learned from some source outside of art itself, that one can go to the library, find a book on the rules of composition, and subsequently, create a picture.

When we talk about how well the various elements have been arranged we are saying that *critical* ability is *creative* ability, for we are saying that to make a work of art one exercises his ability to choose the right spot and put it in the right place. But what of the image as it exists before paper or canvas is touched? Professor Sherman's conviction that one must see with "perceptual unity" before he can create with unity may not sound like any great revelation, yet it is astounding how many design classes are devoid of any training in seeing. Professor Sherman's work in this line makes it clear that art is not tasteful arrangement, that there does exist a mental image, that art has more to do with a *response* to this image than it does with *making compositions*.

Is it not, as Professor Sherman hints to the art teacher, more valid to teach, not what constitutes good design as it can be discerned from critical analysis of good known works, but rather how to develop complete mental images?

As art teachers we are trying, after all, not to teach how to appreciate art. We are trying to develop the creative ability which will produce it. When the student works with media and tools alone without reference to some stimulus outside of himself, visual or psychological, he reverts to conscious arrangement of parts which necessitates bringing to the work knowledge already gained else-

where. This can result, obviously, only in a work which is the rehash of another.

A typical problem in many design classes is the one which is supposed to teach the student something about his tools and media through exercises in abstract strokes, marks, and what have you. But unless the student has the ability to see totalities, each mark is made for its own sake, the result has no meaning as a design, and in short is actually a problem in technique *per se*. It seems needless to say that if technique, or a sensitivity to technical facility, is developed before the ability to possess the mental, or as we are prone to call it today, the plastic image, the student will begin to see through his technique. Technique can only be significant if it is a manifestation of visual and mental awareness, which is the substance of the plastic idea.

Professor Sherman's writings and work in the class room is an indication that at The Ohio State University work is being done to rediscover art. If we are to train people to bring into the world vital works of art we must realize well enough to teach it that art is not tasteful treatment of surfaces. We must get away from the notion that we can train artists by procedural problems, gimmicks, which remove such things as texture, line, color from the realm of the creative act.

Below the superficial failings, such as "omitting accents in French titles, mis-

spellings," of Professor Sherman's book there is not only a penetrating look at Cézanne (the artist) but the basis for sound "mass education" in the visual arts. But we must think as artists, not as art historians, not as critics.

ALFRED E. HAMMER  
Rhode Island School of Design

SIR:

We have been looking for an art instructor, who among other things, would teach studio courses in the arts.

One may wonder why we would prefer to have an individual with a doctor of philosophy or doctor of education degree. I realize the North Central Association and other accrediting agencies do not consider art a field in which the doctor's degree is a normal objective of study. I do not wholly agree with that viewpoint. I see no reason why a person who is going to teach art might not work toward the doctor's degree just the same as if he were going to teach political science or any other subject. If one can learn something about labor relations while pursuing courses to the doctor's degree, why can't he learn something about sculpture, painting and the other arts?

I am sure that historians, economists, physicists and others would enjoy immunity on working toward a doctor's degree, as well as teachers of art.

CHARLES F. SPENCER  
President, East Central State College  
Ada, Oklahoma

# News Reports

## REMARKS FROM THE NEW EDITOR

When the talk turns to ART . . . *must you be silent?* So reads the copy of a current ad. And not so long ago, when last I sat in the editor's chair, I used to ask this question of our readers and potential writers. But no more! Under the guidance of my excellent predecessor, Laurence Schmeckebier, CAJ has grown to the 100-page class. All through the summer, manuscripts have been piling up until, if we were to print them all, there would be enough for the entire year, and more. How times have changed! In the meantime, the narrow field of art periodicals has been further reduced by the demise of the *Magazine of Art*. It seems incredible that in the country where political and military subsidies of many millions are a daily commonplace, where the fee paid for one full-page ad in a national weekly would keep the *Magazine of Art* going for nearly a year, that funds could not be found—in spite of two years of urgent canvassing. Now comes the question, can the COLLEGE ART JOURNAL help to fill this gap by accepting illustrated articles? Printing costs are still rising, but by cutting here and expanding there we are going to try. How far we can go will depend upon you, our readers and backers.

If you glanced at the masthead you will have noted that our News Editor is Mrs. Jason Schoener, with a California address. This is the same Virginia Worley to whom you have been sending your news in the past; now she is married and her husband (see personnel column) has a new job in San Francisco. You may send news directly to her, or to one of the regional editors (inside front cover).

## EXHIBITIONS AND COLLECTIONS

THE ALLIED ARTISTS OF AMERICA announce their 40th Annual Exhibition of Contemporary Art. The exhibition will be held in the National Academy Galleries, 1083 Fifth Avenue, from December 3 through December 20. Receiving day is November 19. Works in oil, watercolor, sculpture, and bas-relief will be eligible for the Medals of Honor and cash awards. For entry blanks write to: Secretary George Beline, 370 Central Park West, New York 25, N.Y. CALIFORNIA STATE FAIR—A \$50,000 remodeling and redecorating job was completed in the Arts Building for the all-inclusive arts show, September 3-13. Departing from tradition this year, works were exhibited by invitation and no awards were made. All exhibits and cases were suspended from the ceiling by steel rods. Slimline fluorescent tubes and small spotlights illuminated the building. Recorded classical music was played during the exhibition. Robert Nieve was design and display consultant for the show. GEORGE WASHINGTON UNIVERSITY—An exhibition of 52 original Japanese prints of the 18th, 19th and 20th centuries from the collection of Robert E. Scudder, of Washington, was shown in the library during May and June. The prints were collected in Japan in 1952. INTERNATIONAL GRAPHIC ARTS SOCIETY, INC. reports steady growth during the first two years of its existence. Its fifth series of new prints was released in June. The first IGAS exhibition is being circulated by the A.F.A. About 30 artists are represented by some 60 prints. The exhibition is grouped according to styles, from realism to abstraction, rather than by media or

country of origin. **THE JEWISH THEOLOGICAL SEMINARY OF AMERICA MUSEUM**—A special exhibit of the drawings of Abraham Walkowitz was arranged in July in honor of the seventy-fifth birthday of the artist. The exhibition consisted of drawings from the permanent collections of the museum, arranged to show the development over the years of the artist's technique—from the detailed sketches of his early days to the studied abstractions of his more recent work. **LOS ANGELES COUNTY FAIR**—Two centuries of American painting highlighted an exhibition of the American Heritage in Art in the fine arts building of the fair this year, Sept. 18 through Oct. 4. Millard Sheets, art director for the fair, assembled a comprehensive collection of colonial and federal art as well as representative works of significant American painters of the past fifty years and a cross-section of contemporary painting. **MICHIGAN COUNCIL OF ART MUSEUMS**—In an effort to establish standards for the safe handling of works of art which are exhibited in museums and college art departments, the Michigan Council of Art Museums, meeting at the University of Michigan Museum of Art, adopted the following resolution: Inasmuch as the Michigan Council of Art Museums feels a responsibility for the proper care of works of art included in the exhibitions which it circulates, be it resolved that the following rules shall be observed by all participating museums: I. The Metropolitan Museum's, *Care and Handling of Museum Objects* shall be our manual for packing procedure. II. Packing, unpacking, handling shall be under the immediate supervision of a responsible officer of the museum or a faculty member. III. It is recommended that an attendant shall be provided at all times when the gallery is open, if possible. It is understood that failure to provide such an attendant would disqualify the institution from showing certain types of exhibition. **THE MUSEUM OF MODERN ART**—An exhibition called

"American Design for Home and Decorative Use" has been assembled by the museum to be circulated in Europe by the U. S. Information Agency. The first showing will be in Helsinki, Finland, in late October. **PRINCETON UNIVERSITY**—The Boudinot Collection of early Americana and Princetoniana, including portraits, furniture, manuscripts and other items, has been presented to the university by Mrs. Landon K. Thorne of New York City. In accepting the collection, Dr. Harold W. Dodds, president of Princeton, described the gift as "the greatest single acquisition of Princetoniana that the university had ever received." The collection will be placed in a specially prepared room in the Firestone Library at Princeton. Elias Boudinot was an American Revolutionary statesman, a President of Congress, and a trustee of Princeton. **RANDOLPH-MACON WOMAN'S COLLEGE**—The 42nd annual loan exhibition of "Contemporary American Painting" was held at the Randolph-Macon Art Gallery, May 9 through June 9. This year, for the first time, members of local college art departments were invited to participate in the annual exhibition. Pierre Daura and Robert Fuller of the Randolph-Macon faculty, and Mrs. Fuller, who paints under the name of Carolyn Gorton, exhibited. Members of other college art departments whose work was included were: Donald Evans of Lynchburg College; John Ballator and Lewis O. Thompson of Hollins College; Franz K. Benheimer of Sweet Briar College, and Marion Junkin of Washington and Lee University. The exhibition included works by 28 other artists selected by Dr. Mary F. Williams, head of the department. **SAINT PAUL GALLERY AND SCHOOL OF ART**—The exhibition "Fiber-Clay-Metal-1953" will be held at the gallery, 476 Summit Ave., St. Paul 2, Minnesota, November 15 to December 24. Entries must be postmarked not later than October 15. Information may be obtained from the above address. **THE SMITHSONIAN INSTI-**

**TUTION**—The Traveling Exhibition Service announces four new exhibitions which will have their initial showings during October: "Beyond the Mississippi with George Catlin" opens October 9 at the National Museum, Washington. Twenty-seven oil paintings of American Indians and views of the Western United States done between 1826 and 1832 have been selected for the only American showing. This will be followed by a tour of European museums under the auspices of the U. S. Information Agency. "Watercolors and Drawings by Gavarni" will open October 4 at the National Gallery of Art prior to a one-year circuit through the U.S. Fifty originals from the Walters Art Gallery, Baltimore, and the Rosenwald Collection will be included. A group of sixty "Prints, 1942-1952" will open at the Norfolk, Virginia, Museum on October 5. It was organized by the Brooks Memorial Art Gallery in Memphis, Tennessee. Beginning October 1, the American Museum of Natural History, New York, will present fifty photographs of "Birds in Color" by Eliot Porter, noted ornithologist and high-speed photographer. **UNIVERSITY OF ILLINOIS**—Painting and graphics by 15 graduate students in art at the University of Illinois were shown in the annual graduate exhibit of the department of art. The work was selected and hung by the students themselves. Each of the artists represented contributed a self-portrait in ink which was used to decorate the printed list of exhibits. **UNIVERSITY OF MISSISSIPPI**—The "Fourth Annual Approaches to Drawing" exhibition was held in April. Work from the students of 45 art departments and schools showed in most instances a lively and experimental work. The exhibition is being circulated by the A.F.A. Reginald Neal, chairman of the department, makes the following statement: "While there was on the whole a healthy attitude of experimentation in the drawing entries, it is quite apparent that better work was submitted in the print entries. It is the opinion of our

faculty as they have reviewed the exhibit that drawing is still treated with the casualness of a preliminary step to the production of paintings or prints and that in taking this attitude the medium of drawing is not fully exploited as a means of final expression by the students in the majority of our departments. In most of the drawings there was not the exploitation of line, texture, and form that is present in the prints. We would feel happier about the status of drawing in our schools if the seriousness of purpose exhibited in the prints were also present in the drawing." **THE UNIVERSITY OF PITTSBURGH**—In commemoration of its twenty-fifth anniversary, the Henry Clay Frick Fine Arts Department at the university featured last spring an exhibit entitled "The History of Art from Private Collections in Pittsburgh." **THE UNIVERSITY OF SOUTHERN CALIFORNIA**—Two exhibitions filled the late summer schedule of the Upstairs Gallery. The first, in July and early August, featured "Students and Teachers as Collectors" and was arranged by graduate students Harvey Schaefer and William Paul Baker. This exhibit demonstrated the range of material available in the collections of people connected with an art department and showed the possibilities in collecting on a limited budget. The second exhibition, during August and September, presented "Oriental and Primitive Arts" from the collections of Ralph Altman, Mr. and Mrs. Vincent Price, and the Los Angeles County Museum, in a display designed by Delmore E. Scott.

#### PERSONNEL

**BOWDOIN COLLEGE** — An announcement has been received of the resignation of Albert S. Roe, Assistant Professor of Art, and Curator of the College Art Collections, at the close of the 1952-53 academic year. His thesis, *William Blake's Illustrations to the Divine Comedy of Dante*, will be the basis of two volumes bearing the same



title to be published by the Princeton University Press. **THE CALIFORNIA COLLEGE OF ARTS AND CRAFTS**—Recent additions to the faculty include George O'Connell, graduate of the University of Wisconsin and Ph. D. candidate at Ohio State University, as Instructor in Painting and Graphic Arts; and Jason Schoener, former Instructor in Ceramics and Sculpture, Munson-Williams-Proctor Institute School of Art, as Instructor in Fine Arts and Director of Publications. **COMMITTEE ON ART EDUCATION**—S. Lane Faison, Jr., President of the C.A.A., was the major speaker at the summer conference of the committee. Mr. Faison took as his subject "The Artist Speaks to His Time." **THE JOHN HERRON ART SCHOOL**, Indianapolis—The Mary Milliken Memorial Prize, in the amount of \$1300 for travel abroad this past summer, went to Edward J. Manetta, a painter, of Export, Pennsylvania. **INDIANA UNIVERSITY**—Theodore Bowie, professor of history of art, and Karl Martz, ceramics, are on leave for the fall semester. Arthur Deshaies, graphics, has returned from a year in France as a Fulbright fellow. Roberta Alford is visiting professor of history of art for the year. The department is offering experimentally a credit course in Art Appreciation on television. **KANSAS STATE COLLEGE**, Manhattan—Mary Jane Comfort, Fort Riley, and Diane Hills, Manhattan, have been named winners of \$100 Fine Arts scholarships in painting at Kansas State this fall. Alternate scholarship winners named are Carolyn King, Manhattan; and Sue Burke, Wichita. **ILLINOIS INSTITUTE OF TECHNOLOGY**—Honoring Walter Gropius on his seventieth birthday, May 18, I.I.T. held a luncheon and an afternoon reception to mark the opening of a retrospective exhibition of Gropius' work organized by Boston's Institute of Contemporary Art in collaboration with the Busch-Resinger Museum of Harvard University and Massachusetts Institute of Technology. Gropius, founder of the Bauhaus, was, until recently,

Professor of Architecture at Harvard's School of Design. **MICHIGAN STATE COLLEGE**—Dr. Martin S. Soria will serve as co-author with Professor George Kubler of Yale University in the preparation of the volume on art and architecture in Spain, Portugal and their dominions from the 16th and 18th centuries to be included in the 48 volume Penguin history of art and architecture. **MUNSON-WILLIAMS-PROCTOR INSTITUTE**, Utica—Miss Ruth Osgood, registrar, was chosen Chairman of the Registrar's Section for the 1954 annual meeting of the American Association of Museums to be held in Santa Barbara, California. William C. Palmer, Director of the School of Art, has announced the appointment of Paul Frazier as instructor of sculpture and ceramics. Mr. Frazier comes to Utica from a teaching position at the University of Minnesota. This year his work was shown at a one-man exhibition at the Walker Art Center in Minneapolis. **ROCKFORD COLLEGE**, Rockford, Ill.—On May 16, two 5' x 7' ceramic tile murals by Andrene Kauffman were unveiled at the entrance to the science building of Rockford College. Miss Kauffman, who is head of the college art department and faculty member of the school of the Chicago Art Institute, worked for two years on the murals. The murals, *Induction* and *Deduction*, represent the two methods of scientific thought. **UNIVERSITY OF CALIFORNIA AT BERKELEY**—Herschel B. Chipp has been appointed Assistant Professor of Art beginning this fall. He will teach art history specializing in the modern and primitive fields. Mr. Chipp's graduate work was done at Columbia University. Chairman of the Art Department since July 1, 1952, is Erle Loran. Professor Pepper, former Chairman, is now Chairman of the Philosophy Department. **UNIVERSITY OF CALIFORNIA AT LOS ANGELES**—During the summer session John Ferren of New York served as visiting professor of painting and an exhibition of his oils and water colors was held in the East



Gallery of the Art Building. Youldon Howell, Coordinator of Art Education of the city of Pasadena, was in charge of two new workshops for elementary and secondary teachers. A series of public lectures, "The Arts and the World Today," were presented each week by the Art Department during the summer session. . . . New appointments to the staff for fall include Frederick S. Wight, who will serve as Professor of Art History and Director of the Art Galleries. He was formerly Associate Director of the Institute of Contemporary Art in Boston. Bernard Rosenthal will take over the work in sculpture. Hudson Roysher, industrial designer and metalsmith, will be in charge of the new curriculum in industrial design which has been developed in consultation with Henry Dreyfuss and the College of Engineering. James de Holden Stone, a British designer, is coming to this country to teach in the advertising art area for the year. John Paul Jones, from Iowa State University, will begin a program in printmaking. Hy Farber will teach in the design area. Karl Birkmeyer comes from Stanford to teach art history. Mary Holmes of Ohio State joins the staff for a year in place of Carl Sheppard, who was awarded a Fulbright fellowship for research in Italy. Martha Pollock, textile designer, will teach courses in weaving and crafts for the year. . . . In the painting area, Clinton Adams was elected Chairman of the Board of the Santa Monica Art Gallery and First Vice-President of the California Water Color Society. Dorothy Brown was elected to serve on the Santa Monica Art Gallery board and was appointed to the Exhibition Committee of the Western Association of Art Museum Directors. UNIVERSITY OF DAYTON—A senior, Albert A. Brocone, has been awarded a Fulbright scholarship to study sculpture at the University of Paris. Enrolled in the joint program of U.D. and the Dayton Art Institute, for the past three years Brocone has been studying sculpture under Robert Koepnick of the Art Insti-

tute staff. UNIVERSITY OF GEORGIA—Lamar Dodd, art department head, is making a lecture tour of the U. S. prior to a November departure for a winter in Europe. Howard Thomas, who spent the summer in Japan, is acting head. Earl McCutchen has returned to the staff after a year of study in Italy. Eulala Amos is represented in the "Forty American Potters Invitational Showing" of the Smithsonian Institution. Joseph de Martini and Kenneth Loomis are visiting artists for 1953-54. An exhibition of de Martini's work is planned for the spring. Consulting artists during the year will be George Nelson, Charles Eames and Abbott Pattison. UNIVERSITY OF KANSAS—Dr. Klaus Berger has been appointed Chairman of the Department of Art History and Acting Director of the Spooner-Thayer Museum of Art. Edward Maser, formerly of Northwestern will be Instructor in Art History and Assistant Director of the museum. UNIVERSITY OF KENTUCKY—Eugene Grissom, who for the last two years taught in the Department of Art, has accepted an Assistant Professorship in the History of Art at the University of Florida. Edward W. Rannells has returned from a sabbatical leave during which he was engaged in research and writing. UNIVERSITY OF LOUISVILLE, Allen R. Hite Art Institute—Dr. Justus Bier has been granted a leave-of-absence for 1953-54. He has been awarded a Guggenheim Fellowship for completion of the third volume of his work on the German sculptor Tilmann Riemenschneider. He will spend the year in Princeton as a member of the Institute for Advanced Study. Ulfert Wilke had a one-man show in July at Indiana University. Dr. Walter Creese, who was on leave from teaching to be coordinator of the University of Louisville building program (not as a member of the Institute for Advanced Study as erroneously reported in the summer issue) will return part-time to teaching this fall, continuing work as coordinator for the University. He will be acting head of the

department during Dr. Bier's absence. Seventeen art majors were awarded Hite scholarships. Among these was Ted Hewett, who after a year of teaching painting at Murray State College, returned to the University of Louisville as a student. UNIVERSITY OF MICHIGAN—George Forsythe, chairman of the department is on sabbatical leave and will travel to the Near East. His book *The Church of Saint Martin at Angers* (Princeton) has just come out in handsome format. Harold Wethey is acting chairman this year. UNIVERSITY OF MINNESOTA, DULUTH—Arnold Blanch conducted the 5th annual summer workshop in advanced painting, July 20 to August 22. UNIVERSITY OF MISSISSIPPI—During the 1952-53 academic year, the faculty was increased by three members: Mr. Leo Steppat, sculptor; Miss Margaret Whitehurst, art education; and Mr. George Wardlaw, silversmith. This fall the department inaugurates a graduate program leading to the M.A. and M.F.A. degrees. UNIVERSITY OF PENNSYLVANIA—Mr. Grant Manson has been appointed Assistant Professor of the History of Art beginning with the fall term, 1953-54. Mr. Robert C. Smith will be on leave for the fall term, completing a study of the colonial art and architecture of Brazil during that period. Professors David M. Robb, Robert Smith and George Tatum were contributors to *Philadelphia Architecture in the Nineteenth Century*, published by the Art Alliance of Philadelphia in May. UNIVERSITY OF SOUTHERN CALIFORNIA—Visiting faculty members during the summer sessions were Loren Mozely from the University of Texas, lecturer in art history; George H. Goundie, Wisconsin State College, art education; and Milton Hirschl, workshop in graphic arts. Francis de Erdely is represented in the "International Exhibition of Contemporary Drawings from 12 Countries." Vivika Heino served as technical director for the pottery sequences in the forthcoming movie *Demetrius and the Gladiators*

and several of her students operated the potter's wheels during the filming. Mrs. Heino and her husband, Otto, were honored with a joint show at the Sharon Art Center, Peterborough, N.H. UNIVERSITY OF WYOMING—Robert I. Rusin, art professor, has been awarded a faculty fellowship by the Fund for the Advancement of Education, for the study of sculpture and three dimensional work.

### MISCELLANEOUS

THE AMERICAN ACADEMY IN ROME—The Academy is again offering a limited number of fellowship for mature students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art and classical studies. Fellowships will be awarded on evidence of ability and achievement, and are open to citizens of the United States for one year beginning October 1, 1954, with a possibility of renewal. Research fellowships, offered in classical studies and art history, carry a stipend of \$2,500 a year and free residence at the Academy. All other fellowships carry a stipend of \$1,250 a year, transportation from New York to Rome and return, studio space, free residence at the Academy, and an additional allowance for European travel. Applications and submissions of work, in the form prescribed, must be received at the Academy's New York office before January 1, 1954. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N.Y. THE CALIFORNIA SCHOOL OF FINE ARTS will offer, starting this fall, a bachelor of fine arts degree to students completing a new and enlarged four-year program. The program announced by Ernst Mundt, director, will be organized around the creative personality and its contribution to the development of Western civilization. Three academic majors will be offered: painting, sculpture and graphic arts; design for commerce and industry; and photography.

**ILLINOIS INSTITUTE OF TECHNOLOGY**—Awards of 13 scholarships were made under the Moholy-Nagy Memorial scholarship fund this year. **MUSEUM OF ART OF OGUNQUIT, Maine**—The new museum, which opened this summer, will present painting, sculpture and the graphic arts, with the primary accent upon American art. On view this summer were two exhibitions: one a memorial exhibition of the paintings of Marsden Hartley, Bernard Kalfiol, Walt Kuhn, Yasuo Kuniyoshi, and William von Scheggell; the other a sculpture show featuring works by William Zorach, Gaston Lachaise, John Flannagan, Jacques Lipchitz, Carl Walters, George Rickey, Concetta Scaravaglione and David Smith. **MUSEUM OF MODERN ART**—René d'Harnoncourt, Director, is visiting manual industry and craft centers of Latin America for the Institute of Inter-American Affairs in Washington, D.C. The purpose of this trip is to aid in the Institute's program of providing technical assistance to handicraft centers. Mr. d'Harnoncourt expects to obtain on this trip important loans for an exhibition on the "Ancient Arts of South America" which is scheduled to open at the museum in January. **NEW YORK PUBLIC LIBRARY**—Free art lectures begin in the central building on October 27. The project, now in its 12th year, was originated by and is under the direction of Simon Lissim, professor at City College. **NEW YORK STATE FAIR**—A program of 16mm art films was shown daily at the fair, September 5-12, Syracuse, by the New York State Division of the American Association of University Women. The film festival was part of the AAUW exhibition program, "New Ways of Seeing," and provided leaders in the rural and semi-rural areas with the opportunity of previewing films useful to them in program-planning. Also on display were designs for an Artmobile, to be sponsored by the N. Y. State Art Teachers Association with AAUW support. The Artmobile will provide a way of taking

original works of art and crafts to every school and community in New York State. Syracuse will be used this fall as the test area. **PACE COLLEGE, N. Y.**, announces the opening of an art center in its new building at 41 Park Row. There are two large studios with all facilities as well as exhibition space for students' work and invited exhibitions. The center is under the supervision of Peter Fingesten. **SOUTHEASTERN COLLEGE ART CONFERENCE**—The 1953 conference was held at the University of Alabama, Tuscaloosa, April 23, 24, and 25. Meetings included an art history session, and panels on the creative artists, ceramics, and graphic arts. Richard Freeman, Head of the Department of Art at the University of Alabama was Chairman of the program. Manuel Bromberg, of North Carolina State College, Raleigh, was President. The following officers were elected for next year: Richard Freeman, President; Kermit Ewing, University of Tennessee, Vice-President; and Dawn S. Kennedy, Alabama College, Secretary-Treasurer. The 1954 meeting will be held at the University of Tennessee, Knoxville, Tenn. **THE UNIVERSITY OF CALIFORNIA AT SANTA BARBARA** has recently collaborated with the American Association of University Women and the Santa Barbara Museum of Art in presenting two local extension programs under the direction of Dr. Elliot A. P. Evans and Jeanne DeNejer. The first consisted of fifteen lectures and demonstrations. Six of the lectures were repeated later at the Santa Barbara Museum of Art constituting the second program. **UNIVERSITY OF GEORGIA**—The second year of the General Education Board development program for the art department will provide: an extended exhibition schedule including the "15th Annual Exhibition of Contemporary Painting" and a showing of Pan-American items; over forty movies on art subjects; extensive library and slide additions; and expanded general facilities. **UNIVERSITY OF MICHIGAN**—A

special interdepartmental program on the theme "Popular Arts in America" was presented by the summer session. In the Museum of Art an exhibition was shown from June 30 through August 7, which included representative examples of advertising art, illustration and photography, together with a retrospective survey of cartoons and the comic strips. The total program covered, through regular lecture courses, panel discussions and addresses by experts, such other forms of American popular (and largely mass-

produced) art as jazz, the movies, television and detective fiction. UNIVERSITY OF TENNESSEE—Two new degree programs of the University will help meet a growing need for southern teachers and workers in fine arts and music. The University Senate this year recommended the awarding of B.A.s in both art and music. The new degrees are the culmination of programs begun in 1947, when the Department of Fine Arts was established.

## Books Received

Apollonio, Umbro. *Marino Marini*. 40 pp., 116 pl. (7 in color), 13 drawings in text. Milan: Edizioni del Milione, n.d. \$9.50.

Berrall, Julia S. *A History of Flower Arrangement*. 160 pp., 195 ill. New York: Studio-Crowell, 1953. \$6.50.

Bulley, Margaret H. *Art and Everyman: A Basis for Appreciation*. Vol. I, xvi + 75 pp., 389 ill.; Vol. II, xii + 91 pp., 450 ill. London: Batsford, 1951. £4 4s.

Cassou, Jean, and Grigson, Geoffrey. *The Female Form in Painting*. 64 pp., 67 ill. (3 in color). New York: Harcourt, Brace, 1953. \$4.95.

Constable, W. G. *Richard Wilson*. xiv + 306 pp., 364 pl. Cambridge: Harvard University Press, 1953. \$12.50.

*An Exhibition Commemorating the Coronation of Elizabeth II*. 48 pp., c.100 ill. San Marino, California: Henry E. Huntington Library and Gallery, 1953.

Frankenstein, Alfred. *After the Hunt: William Harnett and Other American*

*Still Life Painters, 1870-1900*. xiv + 189 pp., 137 ill. (1 in color). Berkeley: University of California Press, 1953. \$10.00.

Hamlin, Talbot. *Architecture through the Ages*. 735 pp., 117 ill. New York: Putnam's, 1953. \$10.00.

Henry Moore. Articles by Henry Moore, J. C. Ebbinge Wubben, and Phillip Hendy. 40 pp., 25 ill. Rotterdam: Museum Boymans, 1953.

Hill, Ida Thallon. *The Ancient City of Athens: Its Topography and Monuments*. xii + 258 pp., 36 ill. Cambridge: Harvard University Press, 1953. \$5.00.

Hodapp, William. *The Television Manual*. 310 pp. New York: Farrar, Straus and Young, 1953. \$4.50.

Ivins, William M., Jr. *Prints and Visual Communication*. 215 pp., 84 ill. Cambridge: Harvard University Press, 1953. \$8.50.

Lucas, Henry S. *A Short History of Civilization*. 1014 pp., 143 ill., 38

- maps. New York: McGraw-Hill, 1953. \$6.50.
- Mastai's *Classified Directory of American Art and Antique Dealers, Vol. V*, 1953. 464 pp. New York: Mastai, 1953. \$10.00.
- Merrifield, Mary Philadelphia. *The Art of Fresco Painting*. Int. by A. C. Sewter. 144 pp., 4 pl. London: Alec Tiranti, 1952.
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TRAVELLING EXHIBITIONS. Left: Kandinsky, *Sur Fond Noir*, from "Modern Aubusson Tapestries (AFA). Right: Antonio Frasconi, *Storm is Coming*, color woodcut, from his one-man show (Weyhe-Smithsonian). Below: Margery Lewis, *Two Children*, photograph, from "Always the Young Strangers" (MOMA).





# Book Reviews

**Ernst Kris**, *Psychoanalytic Explorations in Art*, 358 pp., 79 ill., New York, International Universities Press, 1952. \$7.50.

In pre-Twentieth century literature on art and aesthetics there are many statements voiced by philosophers and artists—some disjointed, others penetrating—which throw rays of light on the subject of artistic inspiration and the creative process. But examine them as carefully as we will, we find in them nothing in the nature of a comprehensive objective explanation of the creative process comparable, for example, to the explanation of the basic processes in physiology or in chemistry as is contained in almost any modern treatise on these subjects.

The reason for this absence is easy to understand. Since the creative process is unconscious—a fact verified in modern times—and since no practical tool had been invented for penetrating this region, it naturally remained inaccessible to investigation. But with the discovery through psychoanalysis of the approaches to the unconscious, and the development of adequate methods for exploring it, our knowledge of buried mental processes and in turn the creative process has immeasurably increased. It is as if for centuries we had suspected the existence of a hidden world through the occasional sudden appearance of strange birds or other animal forms on our earth. Because of the inadequacy of the ordinary means of travel, this region remained inaccessible until one day, with the invention of the rocket ship, we were able to reach and explore it. This imaginary world is certainly a fantastic analogy, and yet, it is no more incredible than what has actually taken place with the scientific discovery of the unconscious by means of psychoanalysis.

In his *Psychoanalytic Explorations in*

*Art* Ernst Kris clearly recognizes the role of the unconscious in the creative process and skillfully indicates how the tools of psychoanalysis can be applied to the investigation of this fertile area of artistic activity. If the term "to explore" implies among its several meanings, the daring, reckless, gross, penetration of new territory, leaving to others the task of patiently and systematically studying, measuring, plotting and classifying its details, then the title of this book has been most appropriately selected. For, with the exception of a few chapters, more especially the first, it consists of broad, general surveys of such areas as "The Image of the Artist," "The Art of the Insane," "The Psychology of the Comic, Caricature and Laughter," "Problems of Literary Criticism," and "The Psychology of the Creative Processes."

Actually, this volume is a collection and reprinting of fourteen essays based on over twenty years of research in the psychology of art and clinical psychoanalysis aimed at developing a valid methodology and research hypothesis for further investigation. These essays were originally intended as attempts to apply psychoanalytic insight to the problems of art traditionally studied by the humanities. But as the years progressed the original purpose lost some of its urgency and the study of art and the creative process led instead to a recognition of the possible contribution this area of human activity could offer for the verification of certain concepts of psychoanalysis itself. Although not an attempt to systematically present a psychoanalytic psychology of art, the original intention of the author breaks through at several points and thus the volume contains several brilliantly presented concepts and interpretations of the creative process. This is especially so with Chapter One,

"Approaches to Art," which contains penetrating interpretations of the Role of Daydreams in Art, Overdistance and Underdistance as related to the Aesthetic Illusion, and Magic, Communication and Identification. By means of the many references, throughout the text, to his extensive bibliography, the author indicates the contributions of earlier investigators to the various topics under consideration.

According to the author, "The arts—the humanities in general—tend to be viewed as a province outside the confines of science, and if science does penetrate into this field, it is in the disguise of history." It is true that historians are skilled in establishing the nature of events of the past, but, events themselves concern human behaviour and as such are part of that broad ill-defined field dealing with the relation of man to himself and to society. Seen in this context, the study of art, aside from its technical and design aspects, is part of the study of psychology and sociology, more specifically that area concerned with communication, for in art, "there is a sender, there are receivers, and there is a message."

The artist's message—his work of art—is not a call to common action, which is the nature of propaganda; nor a call to common religious experience, which is the function of the priest; nor does the artist teach his public in order to widen its insight. It is true that at any given time all or some of the arts may be more or less closely linked to the call to action or be part of religious or secular teachings, but the specific meaning in which the word "art" is used in our civilization refers to another function—"an invitation to common experience in the mind, to an experience of a specific nature." Psychoanalysis very early recognized that certain art themes dealing with specific human experience and conflict are recurrent throughout history. It noted that from Sophocles to Proust the struggle against incestuous impulses,

dependency, guilt, and aggression has remained an uppermost topic in western literature. And now, after almost half a century of investigation, this fact is as well established as any other thesis in the social sciences. The discovery of the main themes of human experience has proven immensely valuable, opening vistas that remained completely inaccessible as long as the comparative study of art and literary themes were based exclusively on general cosmological or specific historical conditions.

The concept of art as communication implies the importance of an audience in artistic creation, even though the artist may attribute this role only to a single real or imaginary person. "The artist may express indifference, may eliminate the consideration for an audience from his consciousness altogether, or he may minimize its importance. But wherever the unconscious aspect of artistic creation is studied a public of some kind emerges. This does not mean that striving for success, admiration and recognition need be the major goal. . . . On the contrary, artists are more likely than others to renounce public recognition for the sake of their work." But the anticipated response is essential in order to satisfy an unconscious need—to alleviate certain feelings of inner conscience which is effectively accomplished by sharing these feelings with someone else.

Since all the essays with few exceptions were originally published in professional psychoanalytic journals, it is evident that they were meant primarily for a psychoanalytically oriented audience, more specifically workers in the field of clinical and applied psychoanalysis. Their terminology is definitely technical and in certain instances the presentation is sufficiently complex to require a strong effort on the reader's part to follow the author's train of thought. This applies especially to the essays of joint authorship. However, with the increased understanding, even among lay individuals, of the primary process of

the unconscious and of the structure of mind as a thinking apparatus, the book's potential audience is far wider than the original essays implied. It is safe to predict that when a systematic psychoanalytic psychology of art is eventually formulated, Kris's contributions to this field will loom large along with those of Freud, Sachs, Jones, Marie Bonaparte, Melanie Klein, Ella Freeman Sharpe and Theodor Reik.

JACQUES SCHNIER

University of California, Berkeley

**Jack Finegan, *The Archeology of World Religions: The Background of Primitivism, Zoroastrianism, Hinduism, Jainism, Buddhism, Confucianism, Taoism, Shinto, Islam, and Sikhism*, xl + 599 pp., 260 ill., 9 maps, Princeton: Princeton University Press, 1952. \$10.00.**

Some seven years ago Mr. Finegan, now of the Pacific School of Religion in Berkeley, California, in his *Light from the Ancient Past: The Archeological Background of the Hebrew-Christian Religion*, considered the culture of Mesopotamia and Egypt down to that of the early Christian churches. With the present volume an encyclopaedic undertaking has reached a world-wide completeness. It is addressed to both scholar and layman, the special interests of the former being kept in mind in the richness of the footnote references, and of the latter in the generous supply of maps, photographs, and extended translations from pertinent texts. Only, perhaps, in the meticulous listing of all documents, as those of the Zoroastrian scriptures (pp. 75-76), or in the multiple spellings given to the ruler identified as Darius (p. 88), or in the listing of all twenty-four guides of the "ascending age" of Jain cosmology has the scholar been favored. Can anyone, indeed, not linguistically acquainted with the language involved, speak with nonchalance of Hemachandra's Trishashtisalakapuruschaacari-

tra? The author must assume the layman is skillful at reading for continuity of meaning rather than for detail. It is reassuring at any rate to feel that the author is not attempting to popularize. The ideal reader might well be the student of the theological seminary or the western diplomatic student preparing for service in the East; the scholar using both volumes for reference and the layman for exploring a strangely fascinating phase of human experience and aspiration.

It may already be clear, then, that the author here presents an historical survey, well annotated and illustrated, of the origins and development of world religions outside of the Judaeo-Christian frame of reference, with both monumental and literary documentation. The style does not suggest the readability of a Durant, or the rather ideal scholar-layman approach of Grousset, and, fortunately, it never seeks to beguile the reader in the manner of a "Ceram." It belongs on the shelf with Petrie, Childe, and Budge. It is a brilliant and worthy compendium worth doing and well-done. The sections which discuss the art forms, with their well-selected illustrations, form in themselves an illuminating chapter in art history, set in the background of cultural development.

The attentive reader is likely to reach the closing pages with a sense of wonder at man's growing enlightenment, from so low a level of sense and feeling to so high a level of mind and aspiration—from such limitations to such freedom. He will recall the opening sentence quoted from *Li Chi*, or Ceremonial Records, of Confucianism literature: "Al-ways and in everything let there be reverence."

WILLIAM SENER RUSK  
Wells College

**H. A. Groenewegen-Frankfort, *Arrest and Movement: An Essay on Space and Time in the representational Art of the ancient Near East*, xxiv + 222**

pp., 187 ill., Chicago: University of Chicago Press, 1951.

The problem of movement has most decisively influenced the style and direction of contemporary art, since the days of Delacroix. This is shown in the progression from the movement of bodies and dramatic situations, to the movement of light and atmosphere in Impressionism, down to the problem of dynamics and movement in abstract art. The emphasis on the notion of movement in our time has its roots in our machine civilization and also in the space-time problem as expounded by Einstein. It is therefore a predominantly contemporary idea that has been taken up by the author of *Arrest and Movement* to be applied to the old art of Egypt, Mesopotamia and Crete. That of Egypt in particular, taking up two thirds of the present essay, offers such intrinsically interesting material because it refers generally to an art based on ritualised static elements. To my knowledge it is the first attempt of this kind to be devoted to the arts of these three cultures and is therefore valuable as a source of inspiration for further studies.

There are works of similar kind dealing with contemporary art, such as Marcelle Wahl's *Movement in Painting*, and the space-time problem treated in S. Giedion's *Space, Time and Architecture*, L. Moholy-Nagy's *Vision in Motion*, Borissavlievitch's *Les Theories de l'architecture*, and Etienne Souriau's *Time in the Plastic Arts*, to name only a few.

This method of approaching the art of the past from the angle of the present has its dangers, but the author is careful to insist on the importance of considering the works under discussion with the eye of the Egyptian, Mesopotamian and Cretan artist. The main thesis of the book, "the eccentricities of spatial rendering in Near Eastern works of art," is illustrated, especially in its Egyptian and Mesopotamian sections, with material derived from sources known only to

the specialist and to the author from her first-hand knowledge gained as a member of archaeological expeditions in Egypt and Mesopotamia.

It is obvious, as the preface also indicates, that the author has worked from two premises: a purely art-historical and objective-formal one, and a subjective, even emotional one. The text of the book is carefully related to the material illustrated and abundant literary sources are given in notes. Only the introduction is abstract, dealing with the clarification of concepts.

To return to the duality in the method of investigation, it has probably its roots in the predilection for questions of myth as is revealed both in this book (for instance in the chapter on "Mystic Communion and the Grace of Life") and also in the volume *Before Philosophy*, published by the author in collaboration with H. Frankfort. This may constitute the weakness of the present study but also its originality. Besides the aesthetic and philosophic approach to this work, a third approach is imaginable, that of the archaeologist in considering special view points.

J. P. HODIN

Institute of Contemporary Arts,  
London

**Heinrich Berlin**, *Historia de la imagineria colonial en Guatemala*, 237 pp., 32 ill., Guatemala: Editorial del Ministerio de Educación Pública, 1952. \$2.25.

This modest-looking little volume is the fruit of months or even years of the most arduous type of research which involved the searching of the notarial records of the Archivo General del Gobierno in Guatemala. Dr. Berlin transcribed hundreds of contracts for sculpture, and he has reproduced some complete texts. In addition he has sought out available data in printed material, such as monastic chronicles, especially that of Padre Francisco Vázquez. Most of this information has been arranged in the

form of biographies of sculptors. Thus Dr. Berlin has assembled an invaluable corpus of data upon which to base a study of the important colonial school of sculpture in Guatemala.

The brief introductory text contains sections on the sculptor, the work-shop, the artist and his work, the retable, funerary sculpture, and Guatemalan sculpture abroad. A documentary approach is used here too, for Dr. Berlin's interest lies in the archives. It would be unreasonable to expect him to plan a book as an art historian would conceive it. In the visual aspects Dr. Berlin's book is understandably lacking, and the photographs are few and poorly printed, due in part at least to the high cost of printing. In bibliography of a general nature there are surprising omissions, such as Angulo and Marco Dorta's *Historia del arte hispano-americano*, Barcelona, 2 vols., 1945, 1950. Probably other recent books involving colonial sculpture had not come to the author's attention before his manuscript was completed.

Dr. Berlin's documentary study will be essential to every future student of Guatemalan sculpture. It is only to be regretted that he can not engage in the same type of research in other Latin American countries, where important archives are often unprotected, unread, and lost through negligence.

HAROLD E. WETHEY  
University of Michigan

**Klaus Berger**, *Géricault und sein Werk*, 80 pp., 94 pl. (4 in color), Vienna: Schroll, 1952. \$5.00.

The author of the only book in English on Géricault's drawings and water-colors has now produced a fuller account of the artist; French and English translations are said to be in progress. His book is not based on new documents, which are lacking, and very little on newly-discovered works, though there are a few reproduced here for the first time. This is, rather, a new reading of

existing evidence, which uses freely the sources assembled by Courthion, the indispensable work of Clément (1867), and other interpretations. Above all it is based on insistent and deliberate inspection of the work. Professor Berger being as well acquainted as almost anyone with the work of Géricault's contemporaries and immediate predecessors, the knowledge and the inspection serve to create a new perspective. The author remarks that his subject was the first modern painter (almost in Malraux's sense) who could really validate his "inheritance of the total past" because the Musée Napoléon during his late 'teens was the greatest assembly of masterpieces in the world. Dr. Berger is anxious to correct over-emphasis on the romantic nature of Géricault which, he believes, results from concentration on the *Raft of the Medusa*. He therefore is at pains to demonstrate how little the artist was involved in the early neo-classic phase of romanticism and how, having formed himself when young on Baroque masters, he went on to a surprisingly disciplined study not only from old masters but from the antique and from the model; and how this disposed him to a classical procedure to which he turned when he was planning large enterprises. The author's correction of over-emphasis on romanticism seems to make Géricault a sort of Poussin, and will be considered controversial.

Nevertheless, it is a romantic sort of person who comes out from these pages, ringing with both Quixotic and Rooseveltian overtones. Géricault's friends after Waterloo included many of the circle who fomented the Napoleonic mythos, and he had himself shared in the excited commitment of the Empire; yet what he cared about was not the Union-League-Club-like disgruntlements of ex-officers but the real intents of the French revolution, which both the Empire and the Terror had obscured, and which the Restoration busily suppressed. He had what we should now call a so-



cial conscience: he sketched in his last year an anti-slavery and an anti-Inquisition picture. Though his friends seldom saw him painting, and though this well-to-do young man was the sort of person much more likely to fall for the pleasures of the turf and amours and speculation than to set himself a conscious program of painting, yet his drawn preparations for painting were of a Degas-like devotion to rightness. His Italian visit of 1816-17 is described by the author as the time when the artist felt the most challenge and was best able to discipline himself—a "year of clarification." Seeing English conditions of 1820 as a foretaste of Continental ones in 1848, Dr. Berger calls the English visit a sharpener not only for the eyes but for the conscience.

The author is particularly happy in his comparison of Géricault's crystallization of compositions to Stendhal's list of stages in the process of falling in love; in his contrast of the artist's early study of things in motion to his later discovery of how to represent motion itself; in his comments on the "little style" and "grand style"; in his emphasis on the importance of Géricault's connection with some half-forgotten artists such as the excellent Girodet-Trioson; and in his analysis of the artist's difficulties over the choice between serial compositions or episodes (the Fualdès drawings) and comprehensive monumental pictures (the Rouen *Horse-Tamers*, for instance).

The half-tones are satisfactory, and there are some interesting choices. The *Raft of the Medusa* is reproduced from a photograph made about 1900, and a large detail is done from a recent photograph which shows the present condition of the paint film. The color plates are good, and rather unfamiliar.

WINSLOW AMES

Springfield, Missouri

**Thomas Howarth**, *Charles Rennie Mackintosh and the Modern Movement*, xxx + 329 pp., 96 pl., 29 ill., New

York: George Wittenborn, Inc., 1952. \$10.00.

It is fortunate that Dr. Howarth's study of Mackintosh appears just as the interest in him and the 1890-1910 period generally is becoming popular. Too often, a publicity-conscious author seizes on a new enthusiasm, produces a hasty mixture of already published fragments on the new celebrity, adds a few thoughts of his own, and brings out another of the too numerous unauthentic architectural studies. Dr. Howarth's book is the result of seven years' careful research and its authenticity cannot be doubted. He has traced every clue, talked with many who remembered the young Glasgow architect, weighed the evidence, and presented only what he can be sure is true. One important result of this long research has been an awakened awareness in Glasgow of its importance as a source of modern architecture, and it is making great efforts to save existing Mackintosh work. Dr. Howarth lives with Mackintosh furniture and drawings salvaged during his investigations.

The book is in two parts. Part one explores thoroughly Mackintosh's training and background, his furniture and interiors, the Glasgow School of Art, Miss Cranston's tea rooms, the houses, the projects, including Liverpool Cathedral, the London phase, and the last years devoted to water-color painting. Part two, *Sources, Influences and British Contemporaries*, indicates Mackintosh's sources and his influence on his contemporaries. This section is most important because it clears much conjecture and gives facts, and because it is the most complete introduction to the Art Nouveau published in English.

The danger of over-enthusiasm has been avoided by Dr. Howarth. There can be no doubt of his sympathetic interest in his subject. Seven years of research speak for that. But throughout the book a detached, fair critical view is maintained. Where he has doubts of usually accepted



statements he expresses them. The designs are seen uncompromisingly with an architect's eye. Mackintosh remains an enigma, as indeed he must have been to those who knew him. In this he is much like his contemporary, Louis Sullivan. Many questions cannot be answered by even such careful research as Dr. Howarth's. The summation is that Mackintosh's importance to modern architectural history lies in his synthesis of traditional craftsmanship and 20th century engineering, and that the School of Art is the first important architectural monument to the new movement in Europe, a living, vital work within the Scottish succession.

A rarity today, this is a well-designed book on architecture. The layout is direct and uncrowded. Dr. Howarth's adaptation of the Scotland Street School ironwork makes an effective dust-jacket, and Mackintosh's drawing, *Cow, Wareham*, a charming epilogue page and an indication of his sensitivity as a designer. Ninety-six plates and drawings in the text illustrate the buildings and projects, an adequate and even liberal number considering the difficulties of present-day publication. Nine plates are of the work of Mackintosh's contemporaries. Altogether, this is a model of research and presentation, and of unusual quality when compared with many contemporary architectural publications.

JAMES H. GRADY

Georgia Institute of Technology

**Allen H. Eaton**, *Beauty Behind Barbed Wire: The Arts of the Japanese in Our War Relocation Camps*, foreword by Eleanor Roosevelt, xiv + 208 pp., 92 ill. (4 in color), New York: Harper and Brothers, 1952. \$6.00.

This book came to hand shortly before the reviewer's departure for a year of study in Japan. It interested him as a possible reference work for two courses which he was accustomed to teach: that in the History of American Art, because the book would cover a portion of Amer-

ica's cultural complex; and that in the History of Japanese Art, because the book would have to deal in part at least with the cultural origin of Japanese-Americans.

Authors have written of the military, the legal, or the social aspects of the ten War Relocation Centers in which were confined during the Second World War no less than 70,000 Nisei and 40,000 others of Japanese descent. Writers have proved the unconstitutionality of an act depriving a block of American citizenry of its rights to liberty, property and legal protection; they have recorded the "Relocation" for what it was: the darkest chapter in American history. No one till now, however, had written comprehensively of what the hundred and ten thousand victims did with the leisure imposed upon them; and here was Allen Eaton, acknowledged authority on the crafts of various ethnic groups in the United States, undertaking to show that the occupants of the camps did indeed turn to art.

Eaton depended on pictures to demonstrate his thesis, merely writing for each from a paragraph to a page or two of comment. He interlarded this corpus with excerpts from other books, passages on the nature of art in general and of Japanese art in particular. He prefaced his commentary and pictures with a foreword by Eleanor Roosevelt and an introduction by himself, stating the purpose of the book and listing acknowledgments. He described in a prologue and a concluding section the historical circumstances attending creation and operation of the camps. He ended with a bibliography, restricted to the subject of Japanese-Americans and Japanese aliens during the Second World War, and an index offering subject-relationships which the text did not.

The author did, in fact, create a disjointed text, not only by writing the bulk of it around the illustrations alone but by following in their choice and arrangement no apparent pattern. He as-

sembled pictures at random, interspersing views of objects of every description, from driftwood to passages of calligraphy, with "candid camera shots" and "human interest closeups." He caught the reader's interest, nonetheless, by these intermittent disclosures; he moved the reader with the pathos of a situation portrayed or aroused the reader's admiration over the quality of a work depicted. Though at cost of repetition, he managed by his haphazard arrangement, moreover, to convey some impression of the spontaneity governing the whole artistic endeavor at the campus. Unwittingly by this lack of logical order he even approximated current usage in Japan, where in a country in transition, one reads inscriptions in Japanese now from top to bottom, now from right to left, and now from left to right.

The book as first perused on the trans-Pacific crossing raised questions that perhaps the reviewer's stay in Japan might help to answer. In his introductory and concluding passages Eaton stressed the American citizenry of the majority of the people confined in the centers, but in the title of his book and the quotations and comments accompanying the illustrations he characterized them as a piece of Japanese society transplanted to America. How could this contradiction be reconciled? Could a loyal citizen continue to maintain a form of art unmodified by the culture which his fathers had adopted? Or did the art of the War Relocation Centers represent a fusion between Japanese and American cultural elements which Eaton failed to recognize?

Though still convinced after several months in Japan that the author should have tried to meet such questions, I now feel less certain of the answers than I felt before. People put behind barbed wire because of their ancestry might be expected out of a longing for security to turn to the arts of their fathers. So they did, to be sure, in calligraphy, but also in much of the wood-carving, shell-inlaying, embroidery, flower-arranging,

miniature tray-landscaping and doll-making, stage-setting, cabinetry, metalworking, which the book presents. In so doing they reflected an inevitable time-lag in style, creating forms that were essentially Meiji or pre-Meiji Japan. In oil painting, on the other hand, they created works indistinguishable from those of other Americans. And in the pieces of weathered wood and weathered stone which they assembled and polished and mounted as "carvings of nature" they were following a practice identical with that of many circles in America today.

It gives one pause to observe how much the same differences obtain in present-day Japan. Calligraphy holds a place of honor in any exhibition of contemporary Japanese art. So do the crafts, though unlike those in the War Relocation Centers they often employ the old techniques to create new forms. But painting has abandoned watercolor for oil and in the traditional Western medium produced canvases so much like those in Paris or New York as to seem imported. The interest in weathered forms of wood and stone is both traditional and modern. One sees it in the garden, the tokonoma of home, hotel, or restaurant, in the shop-window of a modern department store.

Answer to the question of assimilation of Japanese elements by American culture would seem, therefore, to be a relative one. It would depend upon the art considered. It would depend upon a weighing of the current reorientation of Japan towards America against a corresponding reorientation of America towards Japan.

In such *rapprochement* two arts practised at the Relocation Centers would seem to offer America a great deal more than she has yet accepted. For one of these, garden design, Eaton devoted appropriately generous space. He failed to show to best advantage the gardens developed at the camps. He ignored the spatial and structural factors essential to their designs. But he wrote about them still with insight, stressing the ingenuity

and industry by which their makers utilized native materials and controlled effects. Although from the vantage point of Kyôto, city of gardens, one can say that in this art of landscaping the Japanese genius stands at its best, it has benefited only a few Western designers like Thomas Church or Robert Royston; the profession of landscape architecture as a whole has yet to profit from it.

For *cha-no-yu*, second of the arts in question, Eaton allowed but a page. By so doing he reflected the characteristic American failure to understand the art of ceremonial tea-drinking, much less adopt it culturally (even though the Christian sacrament of Holy Communion has elements in common). Again from the vantage point of Kyôto, where tea-cults flourish today, one can say that *cha-no-yu* is central to the culture of Japan. It is an art that cultivates other arts, bringing to its ritual of aesthetic contemplation a whole assemblage of works—from the *chashitsu*, or tea-house, in which Japanese architecture attains

its utmost in refinement, through the passage garden, the stone lantern and Buddha-image, the flower-arrangement and the *kakemono* painting, to the tea-bowl and the tea-caddy and every other utensil employed. Had Eaton appreciated the importance of *cha-no-yu* in Japan, he might have looked again into life at the Relocation Centers, there most likely to find in universal practise the art of drinking tea, and through it source of inspiration for most of the other arts. He might even have found in *cha-no-yu* at the various camps a theme around which to organize his pictures and his text. *Cha-no-yu*, and the architecture, sculpture, painting, crafts which serve it, constitute at once the most exacting of specialized activities and the most practical of folk creations. Should Allen Eaton ever come to Japan to study its people's art, *cha-no-yu* is here urged upon him as his starting point and his basis of procedure.

WALLACE S. BALDINGER  
University of Oregon

**MISCELLANEOUS NEWS ADDENDA.** The Committee on Government and Art has met to consider the report of the Commission of Fine Arts which appeared last summer. Their findings will appear in our next issue together with other reports of activities in Washington related to college art teaching. The Pocket Library of Great Art (fifty cents per volume) has just appeared with titles: Degas, El Greco, Toulouse-Lautrec, Renoir, Matisse, Cezanne, Botticelli, French Impressionists, Dufy, Van Gogh, Utrillo, Rembrandt. . . . Behind the Iron Curtain it is reported that French painting of the late 19th and early 20th centuries, including the Shchukin and Morozov collections, once again will be exhibited publicly. Also, the Pushkin Art Museum with works by old masters and Egyptian and Greek sculptors will be reopened. . . .

The friends of Kuniyoshi have organized a fund in his memory for the welfare of art and artists. . . . Walter W. S. Cook is now Professor Emeritus and is at present in Italy. Craig S. Smyth has been named Director of the Institute of Fine Arts, New York University. Last March 7 the Institute held a celebration for Dr. Walter Friedlaender on the occasion of his eightieth birthday. Guido Schoenberger has announced that the Institute's collection of slides now exceeds 108,000. . . . From Harvard comes news that Professor Wilhelm Koehler will retire at the end of this academic year. Teachers at the summer session were Ernst Gombrich and Whitney Stoddard. New instructors starting last year are James W. Fowle and Robert Wark. This year Theodore Lux Feininger will teach drawing and painting. Sydney Freedberg (Wellesley) will be Visiting Lecturer.

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